

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Wished to advise  
the date of my visit  
that indoor to do  
is on sale soon  
as follows.

Very good wish to  
you for 1951.

Yours truly,  
Edwin Kostrowitzky

To Mr. Elmer G. Marples.  
See your letter.

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January 22, 1961

Mrs. J. Cheever Cowdin  
770 Park Avenue  
New York, N. Y.

Dear Mrs. Cowdin:

I am so sorry to have missed you when you called. I shall be at the gallery during the following week -- until January 27th when I am off again for a week in Williamsburg, Virginia. Perhaps you will have time to either phone or drop in within the next few days to discuss your problems about the pictures. It will be nice to see you again.

Sincerely yours

EWIL

# WALKER ART CENTER

(CR)

February 7th, 1951

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Several days ago I got back the white original of the receipt for the paintings you lent to the 5th BIENNIAL OF AMERICAN PAINTING. On the receipt two paintings were crossed off: Levine's "The Abundant Life" and Zerbe's "Tuscany Landscape". The latter painting was put on your list through an oversight of mine: it was not returned to you at the close of our show but went to the Des Moines Art Center for their showing. However, our records show that the Levine was sent to Budworth to be delivered to you on the 20th of December.

If you did not receive the Levine would you please let me know at your earliest convenience? We have a letter from Budworth, dated January 2nd, with which a group of receipts were included, among them one for the Levine. I would appreciate hearing from you, however, so that we can drop the painting from our insurance.

Sincerely,

*Hulda Curl*

Hulda Curl,  
Curatorial Assistant

1710 LYNDALE AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

February 17, 1951

Mr. Sam Cantey, 111  
908 Alta Drive  
Fort Worth 7, Texas

Dear Sam:

Now that I am back from my final tour -- this time to Williamsburg, Virginia -- and reverting to the normal working routine at the gallery, I am getting started on the exhibition of paintings by young artists around the country. The one I am particularly interested in contacting is Grammer. As I recall, you suggested that I get in touch with you about this boy. What I would like is a small group of photographs representative of his work so that I can make a choice of a specific picture or pictures. Can you tell me where I can reach him, or do you plan to ask him to get in touch with me?

I am very curious about your reaction to the two little items I sent you on my return from Texas -- The Ben Shahn Poster and the David Fredenthal watercolor. They were both sent to you during the embargo, but since they were sent by mail it does not seem possible that they have not reached you as yet. Do let me know how you like them.

I am also eager to know about the reception of the current exhibition of the American "Old Masters". When you get a chance wont you drop me a note.

And do come north soon. I should love to see you and Betsy in the very near future. My best regards.

Sincerely yours

EGR:la

1881, "I am afraid"

During my visit, Mr. Graham mentioned something about transferring the collection from a historical building to another structure not actually associated with the restoration. In all the hectic activity I retained only a hazy idea of the prospects and am eager to know whether there are such plans under consideration. I am sure you <sup>probably</sup> ~~will~~ appreciate my personal feelings in the matter. <sup>in particular</sup> ~~in particular~~ In any event, I want to express once again my deep <sup>in particular</sup> ~~in particular~~ appreciation for your many kindnesses. And I am attaching <sup>in particular</sup> ~~in particular~~ the vulgar details, referring to the expenditures. <sup>in particular</sup> ~~in particular~~

My very best regards.

EGWLa

# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CURRER, Director

February 13, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

My Dear Mrs. Halpert:

I am certainly not mad, but I wrote at a time when I was very worried about having to withdraw the figurehead, which would have been, in effect, pulling the keystone from the arch. I must admit that I suspected I had had a part in the Budworth mixup. My apologies, and my thanks for letting us keep Ceres. I'll be in New York on the 19th or 20th and hope to buy you a drink.

Yours,

  
George D. Currer  
Director

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February 27, 1951

Mr. Kelly Fearing  
University of Texas  
Austin, Texas

Dear Mr. Fearing

During my recent tour of Texas and other parts of this country, I decided to arrange an exhibition of paintings by young artists unknown to the New York public.

I liked the two or three paintings I saw in Houston and am wondering whether you would interested in being in such a show, and if so, whether you would send me photographs of three or four paintings available for this purpose.

While the exhibition will not be held until April, we are planning a publicity campaign in this connection and am eager to get completely organized at the earliest opportunity.

May I hear from you shortly.

Sincerely yours

ESHL

February 27, 1951

Mr. Proff Utter  
3512 Mattison  
Fort Worth 7, Texas

Dear Mr. Utter:

I am about to start organizing the exhibition mentioned to you during my visit at your studio.

Would you be good enough to send me photographs of the following paintings which I saw during that evening:

Pitcher  
Reaching  
Weathered Wreaths  
Transformed Urns

In each instance would you be good enough to note on the reverse side of the photograph the medium, date and size of each of the paintings.

I shall keep you advised as to our plans, and hope to hear from you shortly.

It was very nice meeting you and I still remember the pleasant evening spent at your studio.

Sincerely yours

EMMA

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February 15, 1961

Mrs. Alice Winchester  
Antiques Magazine  
40 East 46 Street  
New York, N. Y.

Dear Mrs. Winchester:

Thank you for your very nice letter.

I too am glad that we had an opportunity to become better acquainted and also hope that we shall have occasion to get together from time to time in the near future.

I just wrote to Dr. Alexander telling him how much I enjoyed the forum and I can repeat that it was the most interesting forum I have ever attended, excellently organized and conducted -- both from a professional and social standpoint. Congratulations.

Sincerely yours

ECHla

Panitown Gallery —  
3. y. c.

Jan 11-1951

Dear Edith —

I am returning my  
Marin for credit. Should leave  
the Monday —

On returning home I  
discovered I have no room to hang  
Mr. Marin, so please cancel him out  
for the present. We expect to move  
soon and we will have more hanging  
space. If it were not for that I'd  
keep the second Marin.

Send me a new bill made out  
to Mrs. M. Miller and give her credit  
for \$100<sup>c</sup> for the Gay Nineties nudes I paid  
for — Drop down note finds you well.

Sincerely  
Nat Miller

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Dear Mr. Hargrave,  
We are now completely behind  
and become immersed again  
in our normal activities. I  
want to thank you once again  
for coming to Williamsburg and  
doing so much to help make  
the Forum a success.

With the possible exception  
{ the gentleman in whiskers,  
everyone enjoyed your talk  
tonight. It was most  
appreciative, too. { your  
generous participation in our  
discussion and our various  
other doings, lessons and  
otherwise. I do hope you  
had fun out of the week -  
in spite of the Williamsburg  
complaint, from which I  
trust you are (nearly) recovered -  
For my own part, I was  
delighted to have a chance to  
get better acquainted with you,  
and I hope we can see each  
other now & then. After  
all, we are neighbors!

All your friends at

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February 17, 1951

Mr. Nelson Rockefeller  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

During the past year I tried to be of help to the Virginia State College at Petersburg, by supplying paintings, drawings and prints from my private collection, for exhibition at the College. The response has been most enthusiastic. However, it is not possible for me to continue this program indefinitely as my material will give out eventually and I am not in a position to lend the works owned by the various artists in the gallery as they have to be available for sale in order to keep them going.

In talking with Mr. Simon of the Art Department, I suggested a series of packaged shows from the Museum of Modern Art, which not only include excellent examples but incorporate very vital education material. For the time being, according to Mr. Simon, there is no budget from which to draw for exhibition fees.

Because of your contact with Dr. Daniel, who is now serving with you on the Point Four Committee, it occurred to me that you would have some direct interest in this institution, and might suggest some Foundation fund to Dr. Daniel, to be used for such educational purposes.

Sincerely yours

E.G.H.

P.S. I have just ordered the frame for the pseudo Harnett, and it will be delivered to you shortly.

COV/AM  
February 19, 1961

Prof. Churchill P. Lathrop  
Chairman, Department of Art  
Dartmouth College  
Hanover, New Hampshire:

Dear Prof. Lathrop:

Several days ago I received a copy of the Dartmouth Alumni Magazine and read with great interest, your article entitled "To Promote Interest and Education in Art". I wish a digest of this article could appear in some magazine like the Magazine of Art or another which would reach a larger and less specialized public than your magazine.

Needless to say, I was particularly enthusiastic about your summary, and specifically so about your last sentence. So many of the smaller museums make the great error of trying to emulate major museums throughout the country with very sad results. Instead of acquiring the most important examples by a contemporary artist, they dig up some minor, questionable example of a little Old Master interspersing completely unrelated material, obtainable at prices within the institution's small budget. It is fortunate that a number of colleges are now reversing the process and are buying contemporary art which is of more vital interest to the students, because it actually represents their own time and their own living.

I recall that when I was working with Mrs. Rockefeller on the preliminary selections to be offered to Dartmouth, that she wondered whether her gifts would stimulate an American program. I know that she would be very pleased to read your article.

Sincerely yours

EGH/la

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# WESTERN UNION

W. F. MARSHALL, PRESIDENT

1901

SYMBOLS	
DL=Day Letter	
NL=Night Letter	
LC=Deferred Cable	
MLT=Cable Night Letter	
RP=Radiogram	

The filing time shall be on Telegrams and day letters in STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

DB140

D.LLA147 NL PD=DALLAS TEX 5=

EDITH HALPERT=

1951 JAN 5 PM 12 44

THE DOWN TOWN GALLERY 32 EAST 51ST NYK=

LOOK FORWARD TO SEEING YOU IN DALLAS WEDNESDAY AND THURSDAY.  
WILL TALK BY PHONE TO YOU IN HOUSTON SUNDAY OR MONDAY=

JERRY BYWATERS..

THIS COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 22, 1961

Mr. James Thrall Soby  
Acting Editor  
Magazine of Art  
22 East 60 Street  
New York 22, N. Y.

Dear Jim:

Everybody takes me seriously at the wrong moment.

I was trying to be funny when I expressed my desire to write an article about the jury system. I have some good ideas on the subject but am not equipped to express them for publication -- and can't afford a ghost writer. All I can say is that if and when I do write an article on anything relating to art, I shall pass it on to you first.

Meanwhile, my very best regards.

Sincerely yours

EOW:ja

February 20, 1951

Mr. Dwight Palmer, President  
General Cable Company  
420 Lexington Avenue  
New York, N. Y.

Dear Mr. Palmer:

I read with great interest the announcement of the Ford gift and the "World Brotherhood Headquarters."

The drawing of the building indicates a most interesting architectural plan and suggests the use of a sculpture above the facade. The Brotherhood theme has been of special interest to contemporary artists, and particularly to the famous sculptor William Zorach, who has a number of sketches and models appropriate in character.

We have just opened a one-man exhibition of Zorach's most recent sculpture. I hope that you can arrange to come in to see this show and photographs of the models I mentioned previously. I hope too, that you will suggest to the architect whose names are not given in the article, that they too visit the gallery during the Zorach exhibition.

I look forward to the pleasure of meeting you.

Sincerely yours

EDGAR

# San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

BARFIELD 1-1112

January 28, 1951

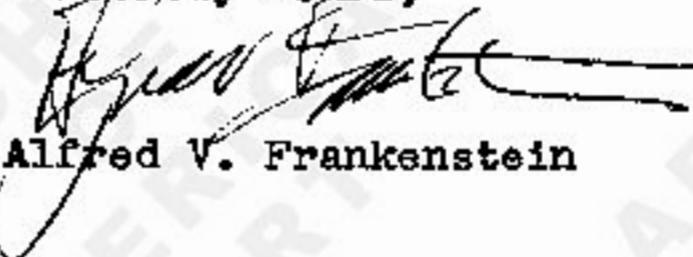
Dear Mrs. Halpert -

You have not heard from me in quite a while, thanks to a variety of causes. I had a very difficult summer, since I was operated on early in June and was not able to get back to work until August. Meanwhile, the article on the Harnett sketches and photographs which I found last March was postponed from the November issue of the Magazine of Art to the February issue, which should be out very shortly. Consequently all that material - including the negatives - has been tied up all this time, and I have not been able to send you photographs. It should be returned very shortly, however, and I shall provide you with copies as soon as possible.

My most recent Harnettian discovery (not a very important one) is described at the end of the enclosed. I have no photograph as yet, but hope to have some soon.

With kindest regards

Sincerely Yours,



Alfred V. Frankenstein

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# WALKER ART CENTER

8 January, 1951

*X*  
Please make  
Hildah Curl

Mrs. Edith Gregor Halpert  
Downtown Gallery, Incorporated  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

This is to inform you that the Walker Art Center is planning to buy Ralston Crawford's "Third Avenue El" and Karl Zerbe's "Three Masks" which you lent to our recent exhibition of American painting.

The price which you listed for the Crawford was \$900.00 and that for the Zerbe was \$400.00. I assume that there will be a 10% reduction to us as a museum, making the prices \$810.00 and \$360.00 respectively. As I understand it, you will receive a check for those amounts sometime this month.

Sincerely,

*Hildah Curl*

Hildah Curl  
Curatorial Assistant

HC:dp

1710 LYNDALE AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

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# Artists Equity Association

NEW YORK CHAPTER

74 GROVE STREET • NEW YORK 14, N. Y.

AND

# The Lighthouse of The New York Association for the Blind

111 EAST 59th STREET

NEW YORK 22, N. Y.

ELDORADO 5-2200

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MR. FRANCIS HENRY TAYLOR  
Director, Metropolitan Museum of Art  
WILDENSTEIN GALLERY

February 9, 1951

Dear Mrs. Halpert:

In the absence of Mrs. C. Suydam Cutting, I am calling a meeting at the home of Mrs. Donald S. Stralem, 941 Park Avenue, on Tuesday, February 13th, at 4:00 P.M., to discuss names of people to invite as patrons and patronesses to a Lighthouse Benefit Preview on May 7th. We hope you will be able to attend.

Sincerely yours,

*Mary B. Findlay*

Mrs. Edith Gregor Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

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February 12, 1961

Mr. Howard Lipman  
Neuberger and Berman  
180 Broadway  
New York 7, N. Y.

Dear Mr. Lipman:

I have examined the two paintings and the print described below and am listing what I consider the fair market value current today.

Berks County Almshouse Oil \$850.

Battle of Princeton Oil 750.

Kiss America on Tightrope  
Print from Carved wood block 90.

Sincerely yours

Paula

February 27, 1951

Mr. John Palmer Leeper, Jr., Director  
Pasadena Art Institute  
Pasadena, California

Dear Mr. Leeper:

In going through my stock recently I discovered  
two portfolios of prints which I had acquired about  
fifteen years ago. I immediately recalled seeing  
some of these prints in the exhibition at Corcoran  
"American Professional". In checking through the  
catalogue I ascertained that they belong to you.  
I am referring to the Le Noye engravings by De Bry.

In talking with several print people in New York I  
could obtain no information whatsoever about the  
history and authenticity of these prints, nor could  
I get any idea of their approximate valuation. I  
forgot to mention that the engravings include the  
White series as well as India, China and Mexico  
subjects.

If you have any information on these engravings, or  
can refer me to some one in the East who is acquainted  
with the material, I shall be most grateful.

I hope you are enjoying your new home and your new  
job.

Sincerely yours

EGLla



Telephone WA 7006

7968 MELROSE AVENUE \* HOLLYWOOD 46, CALIFORNIA

Feb. 16, 1951

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Mrs. Edith Halpern  
Downtown Gallery  
32 E. 51 St.  
New York, N.Y.

Dear Mrs. Halpern:

Enclosed please find check for \$28 for one each of the two new Ben Shahn serigraphs whose publication was recently announced in the Art News.

If there is some way that our gallery could represent you out here on the sale of these two serigraphs I think it would be a most successful venture as I think there is a great market for Shahn's prints. If we could get these prints from you at a gallery discount we would do considerable advertising in Los Angeles art pages.

We have done a great deal with serigraphs and other original prints at this gallery and feel that we could do a good job on the Shahns.

I hope that we may work out something on this. In any case I am eagerly looking forward to receiving the two prints.

Sincerely yours,  
LANDAU GALLERY

*Felix Landau*  
Felix Landau

FL:mra

1901

*Fiftieth Anniversary*

1951

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBY

TOLEDO 2, OHIO

January 29, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter of January 26 to Mr. Wittmann has been received in his absence from Toledo. He will be back at the end of this week, and I will bring your letter to his attention at that time.

Yours truly,

*Leah B. Lee*

Mrs. Leah B. Lee  
Secretary to Mr. Wittmann

February 23, 1951

Mr. Henry Clifford  
Curator of Painting  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania

Dear Mr. Clifford:

It was nice talking to you and I am so happy that you are enthusiastic about the three paintings. I wish these three artists were more prolific and we could make a terrific gesture financially. However, you understand this situation. It might interest you to know that during the year 1950 Niles Spencer delivered to us exactly two paintings, one of which was sold to the Butler Art Institute earlier in the season, and "Above the Excavation". Ben Shahn delivered five paintings and several small gouaches; Siporin, who painted "The Doll" in 1948, sent us a total of eleven paintings, including some very small ones, during the three years of 1948-49-50. I am mentioning this to explain the problem of pricing their work, and I think you will agree that the figures set are extremely reasonable in view of their low productivity, high quality and popularity.

To get down to the vulgar details; the net figures are given below:

Ben Shahn	Footh	\$2350.
Niles Spencer	Above the Excavation	1000.
M. Siporin	The Doll	600.

However, if you decide on all three pictures, we will make what Mr. Karolik calls "A round figure" of \$4000.

Naturally I hope that the committee decides with you on these three top examples.

Sincerely yours

ESMla

January 26, 1951

Mr. Samuel P. Ziegler  
Head of Art Department  
Texas Christian University  
Fort Worth 9, Texas

Dear Mr. Ziegler:

I am so glad that you postponed your show until May since we should have an exceptionally fine collection of paintings by our artists at that time.

With the enormous current interest in American art and the constant requests we receive for paintings by our artists, during the popular exhibition period, the choice is quite limited for obvious reasons. I never could understand why so many of the museums decide to have exhibitions simultaneously, since art is not a seasonal product. Therefore I am delighted that May is your final choice because there are few exhibitions current at that time of the year.

Long before April I shall send you a list. Now that I have visited several towns in Texas, and have had occasion to meet a number of people connected with the art world, I shall be in a better position to make suggestions to you. I am so sorry that my stay in Fort Worth was limited to Saturday and Sunday because I did not know how to reach you during that week end period. It would have been nice to meet you. Perhaps you are planning to come to New York before your exhibition.

Incidentally, in connection with your inquiry about Demuth, you will find several of his paintings lent by us to the Fort Worth Art Association which is opening a show in the near future containing a number of other artists, some from this gallery and some from other galleries.

Sincerely yours

EGW:la

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Dear Edith, Friday  
I am sending a pleasant  
few weeks. Hers will be  
Midley's sister and  
her husband. We are  
both known as having  
already.  
I trust this finds  
you and all at the  
gallery fine and healthy.  
My "Hello" to the young  
ones. I will be coming up to New York  
in March. Yours, Edith + Midley

POST CARD



Mrs. Edith G. Halpert

32 E. 51 St  
NYC  
NY

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January 26, 1961

Mr. Alfred Barr, Jr.,  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Alfred:

I know that you have never been a Zerbe enthusiast, but perhaps his recent development will be of greater interest to you. It occurred to me to write because the attached should have a special appeal at this time. 1948 was the beginning of Zerbe's new direction and since this gouache is a portrait of Max Beckmann the combination may have some appeal to you. If so, wont you please let me know and we can show the painting to you here or if you prefer, can send it up to the museum.

Sincerely yours

Edna

February 10, 1961

Mr. Earl Ludgin  
121 West Wacker Drive  
Chicago, Illinois

Dear Mr. Ludgin:

The Kuniyoshi that you selected for the Society For Contemporary American Art will be available, but the net price on this picture cannot be reduced below \$2000. Thus, it will not fit in with your \$1500 ceiling. However, we shall be glad to send it as a teaser if you so desire.

Wont you please let me know. Incidentally, Mr. Freeman has also requested a Kuniyoshi for the same purpose, but I am writing him about his other two choices.

Sincerely yours

EDM

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January 2, 1951

Mr. Edward L. Barnes  
33 East 75 Street  
New York, N. Y.

Dear Mr. Barnes:

A few days ago the enclosed bill was received and as a result I promptly hit the roof.

Since you placed the order originally, and had all the footage prices, will you please go over these figures and let me know where they got the fantastic ideas about prices, particularly in relation to the ten handles which amount to \$107. Before indulging ourselves in this fashion we will be prepared to break our nails daily in opening the cabinets.

Surely there must be a serious mistake in these figures.

Sincerely yours

EGH:la

*Bernard Johnson*

VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE  
RICHMOND, VA

# COMMONWEALTH OF VIRGINIA



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January 5, 1951

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York, New York.

Dear Mrs. Halpert:

To help get started with our list of paintings for the Stuart Davis exhibition at the Virginia Museum I am enclosing a group of ten possible pictures which I thought might make an interesting selection and all of which, according to the Museum of Modern Art catalogue, are to be found in New York collections. After you look over the list if you feel any of these would be unavailable or that there are others which might be better, or if you have others at the Downtown Gallery which you would like included in place of some on the list, I shall be pleased to have your suggestions.

It may be that you know some of these would be definitely unavailable to us, and, since I want to collect the pictures by the last week in January, I don't want to use time writing for some which we probably would not be able to obtain anyway.

You will note I have omitted any pictures in the collection of the Museum of Modern Art. I have done this for two reasons: if people from Virginia have seen Stuart Davis' paintings, they are most likely the ones which are in the collection of the Museum of Modern Art; also, we have asked them rather recently for loans to our modern sculpture and Impressionist painting exhibitions, and I would, therefore, rather not go to them again this year with a request for loans to another exhibition. If Mr. Davis feels, however, that he would like something from the Museum of Modern Art included in the exhibition, I shall, of course, be glad to write to them.

The paintings which I suggest are as follows:

- "Yellow Hills," 1919, Downtown Gallery -
- "Lucky Strike," 1921, collection of the artist -
- "Two Trees," 1925, Whitney Museum of American Art
- "Eggbeater #3," 1928, collection of the artist -
- "Place des Vosges #2," 1928, Major and Mrs. Milton L. Kramer -
- "Jefferson Market," 1930, Downtown Gallery -
- "Gloucester Harbor," 1938, Mr. and Mrs. John Hammond
- "Report from Rockport," 1940, Mr. and Mrs. Milton Lowenthal
- "New York under Gaslight," 1941, estate of Herman Shulman

I believe we should also include a picture painted during the mid-forties, perhaps from the Downtown Gallery or any other source

January 19, 1961

Mr. Nelson A. Rockefeller  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

I have just returned from a very exciting visit — my first — in Texas.

Among the many extraordinary things that I saw during my visit, I recall something which I believe should be of special interest to you. While Grandma Moses has become the symbol of American art abroad, and is among our highest priced painters, there is another so-called primitive I have known for some time, who is, in my humble estimation, far superior. Her name is Clara Williamson, and although she is merely a youngster in the late seventies, she has produced some extraordinary paintings. The evening before I left, Jerry Bywaters, Director of the Dallas Museum, gave me a special treat in the form of an exhibition of color slides, including a number of paintings by Clara Williamson. One of these was a painting of the skating rink with the R.C.A. building as a background. It is one of the most fascinating paintings I have seen, and although not a great work of art, an outstanding example in the so-called primitive group. It occurred to me that this would be an ideal painting for you to use as a Christmas card next year. If you are interested, I would suggest that you write directly to Jerry Bywaters, Director of the Dallas Museum of Fine Arts, Dallas, Texas, or if you would prefer not to commit yourself, I would be very glad to obtain a photograph or a color slide from Jerry to show to you. In spite of Clara Williamson's popularity, I doubt that any of her pictures are priced above \$700, and this may be considerably less.

I look forward to seeing you at the Abstract Exhibition.

Sincerely yours

EGH:la

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January 19, 1961

Mrs. Lynne Thompson, Director  
Rowntrees Pavilion  
Blue Hill, Maine

Dear Mrs. Thompson:

For some reason I was under the impression that you would be in New York long before this, and therefore did not write you earlier.

It is perfectly alright for you to keep the Dove for which we will send you a bill for the amount of \$300 and shall retain a credit here to your account for \$375, which can be used against another Dove or anything else you may desire. As a basis for this calculation is \$900 for the Pippin, less 25% selling charge. I hope that this arrangement is satisfactory, and I do hope that we shall have the pleasure of seeing you in the very near future.

Sincerely yours

EGH:la

COPY FOR MRS. HALPERT

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January 17, 1951

Thomas J. Hughes Construction Co., Inc.  
Grand Central Terminal Building  
New York 17, New York

Gentlemen:

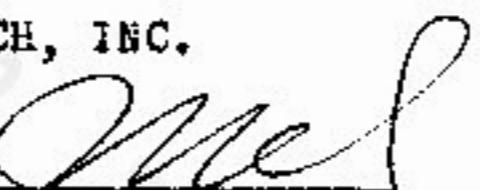
While erecting the elevator bulkhead on the building you are altering at 30 East 51 Street you disturbed the leader for the building under our management at 32 East 51 Street.

This is a small matter and we would appreciate it if you would have it repaired promptly.

Very truly yours,

ARTHUR S. LOKACH, INC.

By:

  
Irving M. Schwarzkopf

IMA/ac

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February 20, 1951

Mr. Anthony W. Eterovich  
2209 Hood Avenue  
Cleveland, Ohio

Dear Mr. Eterovich:

In travelling around the country during the past year I became very much interested in the work of a number of younger artiste, and subsequently decided to organize a large exhibition at this gallery during the month of April.

Before making any specific selections, I am writing to a number of artists to ascertain whether they would be interested in being included in such a show, and if so whether they would send photographs of several recent paintings, from which a selection could be made. There is only one condition, that is, that the artist must not have exhibited in New York before. If this is so in your case would you be good enough to send me the photographs very shortly. I have a print of "The Merry Bench" which, as a member of the jury at the Butler Institute, I chose for the exhibition.

Sincerely yours

EMIL

DECORDOVA AND DANA MUSEUM AND PARK  
LINCOLN, MASSACHUSETTS

January 13, 1951

The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Sir,

The DeCordova and Dana Museum and Park is planning an exhibition of representative painters of Greater Boston. Before I make any specific requests perhaps you would be interested in the museum and its policy.

The museum was a gift to the town of Lincoln under the will of Julian DeCordova. The gift included a large house, thirty acres of land and a trust fund sufficiently large to provide for maintenance and staff. The entire structure has been renovated by the directors at a cost of \$207,000 and as a result the museum is now one of the finest small plants in New England.

The museum was opened to the public in October, 1950 and since that time we have exhibited only local artists in the belief that our public is not fully aware of the work going on in greater Boston. As our program expands we are planning to acquire and exhibit the work of Contemporary Americans.

The exhibition now being planned will be our first large show and consequently one of importance to us as it will bring us rather forcefully to public attention. This will be a group of twenty painters, each artist being represented by three canvases. I feel that too often in a group show the individuality of the artist is lost - thus 3 paintings. A lesser number represented would

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February 26, 1961

Mrs. Louise Rossman  
15 West 5th  
Franklin, Ohio

Dear Mrs. Rossman

I am glad that you realize "The Old Violin" was not an original painting. Tuchfarber, as I explained to you previously, was a small lithographer who made this print from the original painting.

Since so large a number were printed at the time, and since so many of these chromolithographs have survived, the price varies in relation to its quality, or the condition of the prints. Some have faded, some have been torn, while others are in their pristine condition. We have sold the prints for \$125 up to \$300, depending on the latter.

I hope this is the information you require.

Sincerely yours

EDM

I'm back at work — time out for Mike's tonsils and a bit of jaw reconstruction for myself — and this time it's a bit more interesting. I have my hands on the book department and by books everything is fine — and I hear tell it's never been better. A very very minor triumph but it feels good to know I didn't fall on my face.

The New York art pages are still a big disappointment. They are doing all right by the Downtown in general, but there's one in particular I'd be mighty pleased to see in the public prints. He called the other day to tell about his Great Dane and sounded ever so happy which was good to hear.

Thanks again ever so much for that wonderful souvenir from Texas. I do want to apologize for taking so long to let you know it arrived.

Regards to all.

4001 Lorcom Lane  
Arlington, Va.

Love,  
Marianne



# Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

February 20, 1951

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I enclose herewith our check for \$74.84 to cover your transportation and incidental expenses.

I have enjoyed reading your letter of February 12 and I am gratified to know that you appreciated the Forum. I also am pleased to have your offer to help us whenever we issue a new catalogue on the folk art collection. I shall pass along your comments on the light conditions to Mr. Graham. He is right in saying that there is some chance we may move the collection to another non-historical building but we are not exactly sure what we shall do. We have always hoped that when we build our permanent Reception Center we may have a thoroughly modern exhibition gallery to house the collection.

It was pleasant to have you with us and I look forward to seeing you again.

Sincerely yours,

*Edward P. Alexander*  
Edward P. Alexander  
Director of Interpretation

Enclosure

CT

January 26, 1951

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2nd. 1- ✓

Mr. Frederick P. Walkey  
Executive Director  
de Cordova and Dana Museum  
Lincoln, Massachusetts

Dear Mr. Walkey:

Thank you for your letter and the printed matter accompanying it. I wish all museum directors would be as explicit. It helps us materially in helping the museums.

I agree with you entirely about the choice of three paintings by an artist. As a matter of fact several other museums are now changing their annual exhibitions to this pattern. It is easy to type an artist but most unfair to him as no one picture can justly represent his direction.

Since we hope to have a good selection available during the period stated in your letter, I can readily promise you three outstanding examples by each of the two artists -- Karl Zerbe and Jack Levine. In the case of the latter it may be necessary to borrow one, since Jack has been in Europe for some time and has sent us no pictures to replace those we have sold. Incidentally there is a very important painting of his right in Boston owned by Mr. and Mrs. Joseph Gersten, of Highland Terrace Brockton, Massachusetts.

As I expect to be in Williamsburg, Virginia through the second of February, I am afraid I shall miss your visit but Mr. Charles Alan, the associate director will be very happy to take care of you.

I hope to have the pleasure of meeting you some time in the near future.

Sincerely yours

EWM:la

February 10, 1951

Mr. Joseph T. Fraser, Jr., Director  
The Pennsylvania Academy of the Fine Arts  
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

On my return from my most recent trip -- this time to Virginia -- I found your very nice letter. As I was about to answer it, Henry Clifford appeared on the scene and advised me that the Philadelphia Museum is also interested in the same painting, and that the two committees will make the decision as to which of the Institutions will acquire "Epoch" by Shahn.

As I explained to Mr. Clifford, and as I was about to explain to you, the 15% deduction you make is a large cut in the selling price for Shahn, particularly in view of the desirability of his pictures and the fact that we never make reductions, even where we love the institution as much as we do in this case. I am sure you will understand our position in the matter. Thus the final price of the picture will be \$2338 -- and may the best man win. After all I would not dare to commit myself in this precarious position, but evidently your committees are working out the plan to everybody's satisfaction.

Naturally I hope to receive some additional offers from you in the event that the Philadelphia Museum gets the Shahn. There are so many other tempting (I Hope) paintings from this gallery.

My very best regards.

Sincerely yours

ROBERT

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January 2, 1951

Mrs. Leon Simon  
Westchester Avenue  
Rye, New York

Dear Mrs. Simon:

We never did get straightened out on the folk art. The "Dog in Landscape" has not been returned to us. As I recall this is the painting that you had hanging in the entrance of the powder room, but if you have decided not to keep it, we shall naturally accept it for credit. You also wanted to make an exchange on the two birth certificates. We now have quite a beautiful new collection.

What I am really writing about is to urge you and Mr. Simon to come in at once to see the Marin exhibition. This is the most exciting show of his career and I think that you should both have the experience of viewing the entire group, which includes both oils and watercolors.

In any event, it is always such fun seeing you. How about coming in late afternoon and continuing up another flight for a drink with me.

My very best wishes for a Happy New Year.

Sincerely yours

BBH:la

# PHILADELPHIA WATER COLOR CLUB



JAMES KIRK MERRICK  
TREASURER AND SECRETARY  
8107 SPRUCE STREET  
PHILADELPHIA 3, PA.

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January 2, 1952.

Mr. Charles Allen,  
Downham Galleries,  
20 West 51 Street,  
New York 19, N.Y.

Dear Mr. Allen:-

The Philadelphia Water Color Prize of two hundred dollars was awarded to Mr. Karl Farbe last November for his picture "Palatial Front". This prize as stated in the regulations governing its award "is \* \* may be applied to or toward the purchase by the Club of the selected work." Such works are placed in the Club's Permanent Collection in the Philadelphia Museum of Art.

When sending the check, I wrote asking that the balance of one hundred dollars (Mr. Farbe's picture was valued at three hundred dollars) be waived "that it might be in the Permanent Collection." Your letter of November 10th last refused this request on the understandable ground that you feared setting a precedent.

The Club has raised funds for the balance. Our check is enclosed for fifty-five dollars which represents the three hundred dollars less the 15% commission charged on sales from the exhibition.

Sincerely yours,

James Kirk Merrick,  
Secretary-Treasurer.

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EDGAR W. GARBISCH  
CHRYSLER BUILDING  
NEW YORK 17, N.Y.

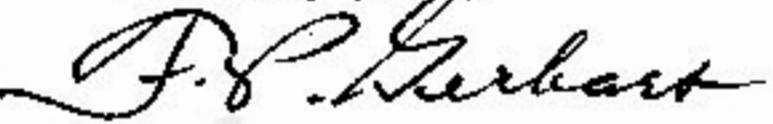
February 13, 1951

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed is the photograph of the painting "William Penn Institute" which you saw in Colonel Garbisch's office a short time ago.

Sincerely yours,



Secretary

Enc.

January 19, 1951

Mr. Jean de Menil  
3383 San Felipe Road  
Houston, Texas

Dear Mr. de Menil:

I recall your interest in the Arensberg collection and I am therefore inclosing a clipping from the New York Times which refers to this collection. It was a curious coincidence my mentioning Arensberg and finding this article a day after my return from Texas. I must say Philadelphia got a remarkable "haul". Have you written to Dan Rich asking for a catalogue of that exhibition? I am sure you will enjoy seeing the reproductions and reading the fascinating text.

May I take this occasion to thank you and Mrs. de Menil for your kind hospitality and for my thoroughly enjoyable visit. Texas was so stimulating for me that I am still full of unaccustomed vitality. I talked with several critics about my visit and one of them is planning to take a trip to Houston, Dallas and Fort Worth to make a personal survey of what is going on. The activity and the interest within these communities is the most encouraging thing that I have seen in relation to contemporary art. I think that your small group is responsible for the developments in Houston and deserves warm congratulations.

I hope that I shall have the pleasure of seeing you and Mrs. de Menil frequently in the future -- when you make your visits to New York.

Sincerely yours

SCB:ja

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND, 20

January 15, 1951

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Dear Charles:

I have had a letter from the Whitney Museum telling us they will be unable to lend the Stuart Davis, "House and Street." You remember this is one out of the two pictures which Mr. Davis particularly wanted included in the exhibition.

I am wondering if you still have in your collection at The Downtown Gallery the "Jefferson Market" which I believe is close in date and style to "House and Street?" If so, how would you feel about adding this picture to the other loans which we have requested from Mrs. Halpert for the exhibition?

Perhaps you have sold "Jefferson Market," and, if it is not in an eastern collection, I could try to get the "Sail Loft" belonging to Mr. and Mrs. O'Donnell Iselin or, if you think better, "Summer Landscape" from The Museum of Modern Art or "Composition with Winch" belonging to Dr. H. A. Blutman in New York.

Will you kindly send me a collect wire giving me word about "Jefferson Market" so that I shall know how to proceed in case it is unavailable. To date I have had a confirmation of only one loan request: "Shapes of Landscape Space" from Mr. and Mrs. Irvine J. Shubert.

With best wishes,

*Muriel C.*

Mrs. Muriel B. Christison,  
Associate Director for  
Collections and Education.

Mr. Charles Alan, Associate Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

MPC:cyc

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February 28, 1961

Mr. Donald A. Shelley  
Boyertown, R. D. 2  
Pennsylvania

Dear Donald:

During your visit at the gallery I forgot to ask you about the Harnett painting you mentioned in Williamsburg.

Since I was completely steeped in antiquities during that time, I do not recall the Harnett situation, since he is practically a contemporary artist.

Will you be good enough to send me a note with some detailed information about this Harnett and if possible, send a snap shot of the picture so that I can add the material to my permanent records.

I shall be most grateful to you. Please remember me to Esther, and have fun in Milwaukee.

Sincerely yours

EHFa

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January 19, 1961

Miss Adeline Wing  
1040 Fifth Avenue  
New York, N. Y.

Dear Miss Wing:

When I returned from Texas I learned that you had come in with your sister during my absence. I cannot tell you how sorry I am to have missed you.

I hope that I can induce you to pay us another visit. I shall be in town all of next week, through the 27th of this month. Won't you come in again. It will be a great pleasure to meet you.

Sincerely yours

EGELA

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January 6, 1951

Mr. Harris K. Prior, Director  
Community Arts Program  
Kunison-Wil 'sue-Proctor Institute  
312 Genesee Street  
Utica 4, New York

Dear Mr. Prior:

Thank you for your letter.

We are delighted that the Institute will own such an excellent example of Yerbe's work.

As a gesture of cooperation we are making a reduction of 10%, and I am enclosing a duplicate bill in the hope that your board approves the purchase.

Are you planning to be in New York before January 27th, while the John Marin exhibition of new paintings is current? It is really a superb exhibition and with the retrospective group on view in the special John Marin Room, one is offered an excellent opportunity to see a cross section of Marin's work. I do hope that you will be here. It is always nice to see you.

Sincerely yours

EBBla

January 6, 1961

Mr. Robert Bruce Inverarity, Director  
Museum of International Folk Art  
Santa Fe, New Mexico

Dear Mr. Inverarity:

It was good to hear from you, but I certainly regret that New York treated you so badly during your recent visit. You should have called and we could have organized a committee to entertain you.

I am so glad that you are pleased with the progress and certainly hope to see the museum some time in the future. As a matter of fact I had toyed with the idea of visiting O'Keeffe in New Mexico and thought that I might stop off to see you and the Museum. This, however, will have to be postponed as I am obliged to take several trips elsewhere, including one to Williamsburg for the Folk Art Forum late in January and early in February. Are you planning to be there during that session?

Incidentally, Miss Bartlett and I have had some correspondence about American Folk Art. She visited the Shelburne Museum, now being organized by Mrs. J. Watson Webb, and inquired as to the source of the sculpture displayed there. The director referred her to us.

Sincerely yours

EMILIE

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# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LC	Deferred Cable
NLT	Cable Night Letter
SR	Ship Radiogram

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1951 NOV 28 PM 12 01

NA 113 PD=PHILADELPHIA PENN 28 1039A=  
MRS EDITH HALPERT, DOWNTOWN GALLERY  
32 EAST 51 ST=

COMMITTEE CHOSE BEN SHAHN WITH ALACRITY RETURNING SPENCER  
TODAY BY TRUCK AND SHIPPING SIPORIN KINDEST REGARDS=

HENRY CLIFFORD

=ADS GALLERY

Philadelphia Museum  
of Art

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

F R A N K P E R L S G A L L E R Y

2 February 1951

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Charles :

I am sending you as soon as the embargo is lifted the following three pictures for your gallery :

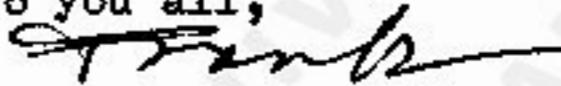
Karl Zerbe , portrait of Beckmann  
William Brice , Roses and two glasses  
Marsden Hartley, Flowers ( on consignment)

I am also trying to impose upon you by sending you a little framed ROUAULT etching which I would like you to send to Mrs. J. Wilk , Apartment 10C, 870 Fifth Avenue. Please be sure to charge with the expense involved.

The Marsden Hartley belongs to the daughter of Eugene Meyer, Mrs. Florence Homolka ( the actor's ex). This fact should be kept secret. ( not the divorce- the ownership). Please try to find out how much one can get, how much she should get, how much we can make on it. I split anything over \$750.00 with you. Or let me know what your price ideas are. I can't do business with Mrs. Walters at Rosenberg but maybe you can. I am enclosing two color shots I had taken of the beast.

Mr. William Brice ( whose son John is the most splendid young man by now) desires to make some lithographs. I have done this with some success with Warshaw in the following way : I pay \$ 25.00 for the edition of 25 prints. That is the exact amount Lynton Kistler , the lithographer-printer, charges. Then we split the raibach ( profit to you ) 50-50. In this case YOU would be charged \$ 12.50 by me and would receive 25% of the raibach. As we are counting on selling them at \$10.00 each you would be reimbursed after the sale of only 5 prints. How does that sound to you ? Hein ?

Business has been so-so and then only thanks to some special large items. The medium stuff including my terrific Parsons- Kootz- Egan etc. show is zero ( 0 ). However I just finished my first year with a bit of black on the books. That is better than red ( these days ). My best to you all,



1/15  
130/14 The writer is off to Europe. Please be on the lookout for me. I am in "days".  
The writer is well packed for these days.

# ASBESTOLITH

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February 23, 1951

Mrs. E. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

We are writing again regarding the outstanding invoice  
(No. 189-LM in the amount of \$802.00) for work performed  
on your premises.

As you know, we have called several times - the last was  
on February 19, 1951, at which time you put Harry Turek  
on the 'phone. He promised to come to our office on Tues-  
day, February 13. The writer waited all day. To date we  
have not heard from him.

Frankly, there is nothing to discuss with Mr. Turek. This  
matter is between Mrs. Halpert and Asbestolith. We did  
write to Mr. Turek as a matter of courtesy in reply to the  
copy of your letter to him dated October 28, 1950, believing  
that it would clear the matter up.

In view of the foregoing, please be advised that we shall  
expect payment in full within ten days.

Very truly yours

ASBESTOLITH MANUFACTURING CORP.

*W. George Huntington*

WGH:SM

W. George Huntington, Pres.

Registered Mail  
Return Receipt Requested

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February 27, 1951

Mr. Kitt George Sapp  
R R #6  
Independence, Missouri

Dear Mr. Sapp:

When I juried the exhibition in Topeka, I found your small abstraction interesting. I wondered whether you could send to me photographs of several other paintings you recently executed.

I have in mind an exhibition of young painters from various parts of the country which I visited choosing only those who have not shown before in New York City and of course am making a very careful choice of these specific paintings.

If you are interested will you please send the photographs on at once, so that I can get busy on my final plans about which I shall write to you in greater detail subsequently.

Sincerely yours

Ella

Fredenthal

February 12, 1961

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Dear Marianne:

Just a short note to ask you how you are, how Mike is and whether he received a little package from Neiman-Marcus in Dallas? It just occurred to me that I failed to enclose a card when I sent out the silly little gift, and I am curious as to whether it reached you.

As you may have heard from Dave, I have been a travelling saleswoman covering a good part of the mid-west and the south, but am back to stay in my own roost thank the Lord -- now am I a weary female.

Drop me a note when you can about your activities etc. Love to you and Mike.

Yours truly yours

February 13, 1961

Mr. Alfred V. Frankenstein  
San Francisco Chronicle  
Fifth and Mission Streets  
San Francisco 19, California

Dear Mr. Frankenstein:

Thank you for your letter and for the clippings.

I have just returned from a series of trips around the country and am looking forward to reading your article in the Magazine of Art and to subsequently seeing a group of the photographs you mentioned in your previous letters.

Some one recently brought in a painting signed Harnett and I suggested that he forward a photograph to you of this picture. I have also heard of another Harnett painting which sounds authentic and as soon as I get further data from this man in Pennsylvania I shall communicate with you.

Sincerely yours

EGH:la

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET  
SANTA BARBARA, CALIFORNIA  
TELEPHONE 7873

DONALD BEAR  
Director

February 12, 1951

MARY CLOTHFIELD STEELE  
Assistant to the Director

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Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

It is wonderful of you to be thinking of us when you have the opportunity to get these gifts, because I know how many people would appreciate having them. I am delighted with the idea of getting an O'Keeffe, and I have written the lady, and am enclosing a copy of my letter. I know that Wright Ludington will be delighted, too. I suppose you know that he's our new president, and is working very hard at it, and is doing a splendid job.

Am glad that you had a good trip to Texas. Dallas is always a pleasure, and the Bywaters are marvelous people.

Wright Ludington and I have been thinking some of doing a show of ten Ben Shahn, ten Lee Gatch and ten Kari Knaths. What do you think of the idea? I don't know just when we would do it, but we might try it this year some time. Frank Peris said he would like to have it in his gallery in Los Angeles, and I am sure I could get the De Young or the Legion to take it. I am still thinking about a large one-man show of Georgia O'Keeffe, just for us, when we can afford it - say about 30 pictures. However, this would have to be in 1952, but you might give me your thought on that some time.

This year marks our Tenth Anniversary, and Wright and I are both most anxious to make a brilliant summer of it. We have already some plans underway, and I shall try to keep you informed, just for your own information. Isn't it grand that Matisse has used yours and our "Buffalo Hunter" in his new book? I always tell everyone proudly that you wouldn't let the French Government buy it, or rather, that you wouldn't sell it to the people who wanted

Mike has gotten very long and lean. He spends most of his time being a cowboy (without benefit of television) and making very bright patchy little non-objective pictures. It's startling to see how very much his stuff looks like the things he saw Big Fredenthal do last summer. But at the same time, he's strictly from Pollock. At last he's struggling to dress himself, cut up his meat, and, <sup>do</sup> all those things that even a month ago were impossibilities like picking up after himself (!!!) and helping clear the table. All of a sudden he's quite grown up. And he comes home with what he calls very funny stories — sample — how Johnny got stuck in the mud that time (ha ha ha) — and also ghost stories with emphasis on nocturnal grave yard derring-do. Somebody stole someone's golden arm and I must say I wish Mike would find out who it was! All in all he continues being a very happy little guy and I'm very pleased with the way everything is turning out for him.

February 26, 1961

Mr. Nelson Rockefeller  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

At last "Colossal Luck" is completed. I am sure that even Harnett would be pleased with this painting, which was carried out in exactly the same technique as the original and is really quite extraordinary. I hope you will be as delighted as I am.

I am very eager to have you see the two pictures side by side. Since the original is extremely fragile, I am not in a position to send it out -- until I have had an opportunity to have it relined and restretched. It is reaching the dangerous stage.

As an added inducement for you to come in to see the painting, I also have the Kodachrome of the Skating Rink with the R.C.A. building in the background painted by Clara Williamson. We have a projector here and can show it to you in all its glory.

If you will have your secretary call to give me some idea when you are coming in I shall have everything ready to save time for you. It will be so nice to see you and I am sure you will enjoy the double treat.

Sincerely yours

EGH:la

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February 19, 1961

Mr. John de Menil  
Chairman of the Board  
Contemporary Arts Association  
302 Dallas Avenue  
Houston 3, Texas

Dear Mr. de Menil:

Thank you so much for sending me the Van Gogh catalogue. It is a splendid job and I appreciate having a copy for my library.

I hope your show is a great success.

Sincerely yours

EGH:la

February 20, 1961

Mr. Donald Bear, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Don:

Isn't it wonderful how our income tax laws unwittingly make so many people happy. If you are pleased to get the O'Keeffe, O'Keeffe will be pleased to be represented in Santa Barbara, and the public will be pleased to see the picture at the museum -- and Mrs. Cooper will be pleased with her tax deduction. Finally, I am pleased that everyone else is pleased. Do let me know when the picture arrives and what you really think of it.

Indeed O'Keeffe will be glad to let you have a one-man show of her work when you are ready for it. She just did not want to be paired off with some females, as she justifiably resents the sex division in the arts. When the time comes I shall discuss the matter with her and collectively we can organize a very swell exhibition I am sure.

The Shahn situation is not an easy one, but if you are prepared to pay transportation charges from various geographical spots in these United States, we can give you an excellent list. Actually, Shahn never has more than two unsold pictures and while we would give you fifty per-cent of our stock, the majority of the paintings would have to be borrowed from institutions and from collectors. If you are serious about such a show I shall send you photographs for your consideration.

As a matter of fact it might even be necessary for you to come to New York to look at some of the originals and to discuss all the details of the exhibition. How about it? And do take Esther with you this time. It is so swell seeing you both.

Sincerely yours

EGLa

February 10, 1951

Mr. Wright Ludington  
Sycamore Canyon Road  
Santa Barbara California

Dear Mr. Ludington:

I enjoyed your very interesting letter, and must agree with your reasoning entirely. Henry Clifford was in recently and I think the plans for the future are equally exciting with prospects that Philadelphia will become the great Modern Museum in this country. Naturally I am glad that they are now adding American art to the collection and was particularly pleased with their first choices which will be announced, I presume, within the next month or so. With the nucleus of American paintings, O'Keeffe presented from the Steiglitz collection including some superb Marins, Doves, O'Keeffes and other of Steiglitz's favorites, with the Shahn you presented and the proposed purchases continued, the prospects are quite exciting. With all my deep appreciation for the best of the European moderns, I always have the Americans at heart and am gratified that at last American art is taking its place in the general picture.

We have advised the Metropolitan Museum to ship the Shahn to you directly at the close of the current exhibition, about February 25th. We have received "Anatomical Man" and I am enclosing a statement for your records. And of course I look forward to you breaking down in the near future on the Marins.

My very best regards.

Sincerely yours

EMKla

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Artists send greetings, and  
add their thanks to mine.  
Sincerely,  
A. Brinich

February eighth

February 28, 1961

Mr. W. George Huntington, President  
Aerogelatin Manufacturing Corp.,  
237 South Street  
Brooklyn, New York

Dear Mr. Huntington:

As I wrote on October 23rd, the price I agreed on for laying the floor was \$600. This was in your presence and in the presence of Mr. Turek. I had no intention of paying anything beyond that figure even if the floor had been satisfactory.

As I also mentioned previously, I am most dissatisfied with the floor which does not live up to your specification. It requires constant attention and looks extremely messy five minutes after the man you recommended washed it.

However, I shall carry out my original agreement and am therefore enclosing a check for \$600 to close this matter completely.

Sincerely yours

Bob La  
Copy to Mr. Turek

MRS. ERNEST FREDERICK EIDLITZ  
5275 ARLINGTON AVENUE  
RIVERDALE-ON-HUDSON, NEW YORK 68, N. Y.

Feb 17 '51

Mrs Edith Greer Haefel, Director,  
The Doremus Gallery  
New York  
Dear Mrs. Haefel -

In reply to a letter from Mr Alan dated Feb. 15 I will be glad to loan my painting "Family Group" by Sheeler. I would like to assure you that you will insure it from the time you collect it to the time you return it. It seems to me the real risk is in the transit stages and Mr Alan is quite about insurance while in your possession might not cover this. Sincerely yours  
Dorothy M. Eidlitz

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NEW YORK 10013  
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LT CHARLES ALAN DOWNTOWN GALLERY NEW YORK CITY

ELEVEN THOUSAND ATTEND EXHIBIT FIRST THREE DAYS COMMENT ON AMERICAN  
ARTISTS VERY GOOD

DENMAN

ARTHUR HUNTER  
PRESIDENT BOARD OF TRUSTEES



MRS. MARY COOKE SWARTWOUT  
DIRECTOR

THE MONTCLAIR ART MUSEUM  
MONTCLAIR ART ASSOCIATION  
SOUTH MOUNTAIN AND BLOOMFIELD AVENUES  
TELEPHONE MONTCLAIR 3-2515  
MONTCLAIR, N. J.

February 13, 1951

Mr. John Marin, Jr.  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Marin:

Perhaps you know that Museum committees work slowly and just today I have received a letter from Mr. Grant Reynard, who is the Chairman of our Art Committee. I had written him about some of the water colors in the John Marin Exhibition at Trenton. Mrs. Greywacz informs me that these paintings have been sent back to storage. There was one water color which I saw that I thought perhaps the Museum might be interested in and that was #9 in the exhibition at Trenton, entitled "Apple Orchard in Bloom." Mrs. Greywacz had said there would be a 10% discount on it to a museum.

I wonder if it is a possible thing for us to have an opportunity of seeing it at the Museum if I sent in to New York for it. I would be very glad if you would let me know as soon as possible if this could be arranged.

Very truly yours,

*Mary Cooke Swartwout*  
Director

MCS:fsa

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February 27, 1961

Dr. Robert Daniel, President  
Virginia State College  
Petersburg, Virginia

Dear Dr. Daniel:

As I mentioned during our conversation, very few collectors will make gifts to an institution until facilities for the pictures or sculptures are desirable from their point of view. However, in view of the fact that you have plans for such expansion, I suggested to Mr. David M. Solinger to present a very interesting painting to Virginia State College, but thought it best to write to you to ascertain whether you wish to accept the gift at this time. If so, may I suggest that you write directly to

Mr. David M. Solinger  
39 Broadway  
New York 6, N. Y.

The painting is entitled "Pagliacci" and is 30" x 22" in size. It was painted by one of the very good contemporary American artists whose name is Emmanuel Romano. From time to time Mr. Solinger will probably have additional gifts.

I hope that your plans are on their way, and that we can get some outstanding works of art for you in the future.

My very best regards.

Sincerely yours

DSMLa

FOGG ART MUSEUM · HARVARD UNIVERSITY  
CAMBRIDGE 38, MASSACHUSETTS

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February 23, 1951

Dear Mrs. Halpert:

We are planning to hold a **Symposium on Modern Painting** this April 12. I should like to have a small exhibition of modern painting open at the same time. My idea would be to have each of the four speakers pick a group of about ten paintings which would illustrate his remarks.

One of our speakers is Ben Shahn. He knows exactly the ten paintings he would like to borrow (although he has not sent me the list) and suggests that I write to you asking if you would co-operate in lending us those pictures. The exhibition would run until June 7. Accordingly, I would like to have the pictures in the Fogg between March 1 and March 7. We would expect to return them to you or to their various owners about June 10.

Perhaps Mr. Shahn has already spoken to you about this project so that you know the paintings he would like to borrow. I myself am writing him today to get the list he has in mind.

Sincerely yours,

*John Coolidge*  
John Coolidge

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st. Street  
New York, New York

# THE MUSEUM OF MODERN ART

## NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

OFFICE OF THE SECRETARY

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January 28, 1951

Dear Mrs. Halpert:

As you know, the Junior Council of the Museum of Modern Art is sponsoring a symposium on Abstract Art, on Monday evening, February 5th at 8:30 in the Museum Auditorium.

We are planning a small reception in the Penthouse of the Museum for the participating artists immediately following the symposium and I hope very much that you will be able to join us.

Sincerely,

*Matthew Mellon*

Mrs. Matthew T. Mellon  
Vice-Chairman, Lecture Committee

Mrs. E. G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

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EARLE LUDGIN  
& COMPANY  
121 WEST WACKER DRIVE  
CHICAGO 1

*Advertising*

February 20, 1951

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

Nope. Let's pass the Kuniyoshi. If the Art Institute hasn't had one until now, they will just have to wait a little longer.

Perhaps it's best anyway. Considering the number of your artists now represented in the collection, folks may begin to think there is collusion between us.

Very sincerely,

EARLE LUDGIN & COMPANY

*Earle Ludgin*  
President

EL:f

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February 10, 1981

Mrs. Gary Cooper  
11940 Chaporal Street  
West Los Angeles, California

Dear Mrs. Cooper:

I am listing below what, in my estimation, is the current market value of the painting described:

Georgia O'Keeffe    Oil    Dead Cotton Wood Trees  
\$9,500.

Sincerely yours

DSKla



State of New Jersey  
DEPARTMENT OF EDUCATION

DIVISION OF THE  
STATE MUSEUM

STATE HOUSE ANNEX  
TRENTON 7

February 16, 1951

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Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

The Arts Committee of the State Museum joins me in thanking you for the privilege of exhibiting here the paintings and drawings by John Marin in celebration of the Museum's Sixtieth Anniversary. Without your influence, we know it would not have been possible to show such a fine collection of his work.

The exhibition was enjoyed by 16,883 persons, among them were numerous art student groups who made special study of it. As an experiment, a few classes of very young children were brought to the exhibit. When they returned to school, some did drawings which are definitely Marin-inspired.

We are proud that John Marin is a native son of New Jersey and that we were honored by an exhibition of his work.

Again thanking you for your cooperation, and with my personal greetings,

Cordially yours,

A handwritten signature in black ink, appearing to read "Kathryn B. Greywacz".

Kathryn B. Greywacz  
Director, State Museum

G/s



Telephone WA 7006

7968 MELROSE AVENUE \* HOLLYWOOD 46, CALIFORNIA

Feb. 16, 1951

Mrs. Edith Halpern  
Downtown Gallery  
32 E. 51 st.  
New York, N.Y.

Dear Mrs. Halpern:

Enclosed please find check for \$28 for one each of the two new Ben Shahn serigraphs whose publication was recently announced in the Art News.

If there is some way that our gallery could represent you out here on the sale of these two serigraphs I think it would be a most successful venture as I think there is a great market for Shahn's prints. If we could get these prints from you at a gallery discount we would do considerable advertising in Los Angeles art pages.

We have done a great deal with serigraphs and other original prints at this gallery and feel that we could do a good job on the Shahns.

I hope that we may work out something on this. In any case I am eagerly looking forward to receiving the two prints.

Sincerely yours,  
LANDAU GALLERY

*Felix Landau*  
Felix Landau

FL:mra

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT  
HENRY S. DRINKER, VICE PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

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January 6, 1951

Mr. Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

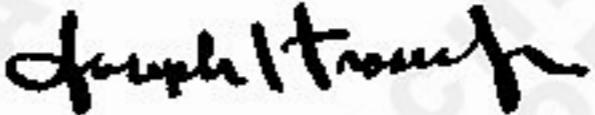
Dear Mr. Alan:

I apologize for letting your good letter of December 28th go so long unanswered. Indeed, it is likely that by the time you receive this letter, the matter may be completely straightened out through Mr. Merrick of the Philadelphia Water Color Club.

Only a day or two before the receipt of your letter, I received a note from Mr. Merrick in which he asked that the Academy forego any commission charge in order that the Philadelphia Water Color Club could the better afford to buy the Karl Zerbe picture outright for presentation to their collection housed at the Philadelphia Museum. I subsequently wrote to Mr. Merrick and told him the Academy would waive the commission, and I expect that by now you may have had a check to cover the purchase of that picture.

I trust that this has all worked out satisfactorily for everyone, and I am glad that Philadelphia is to have another Zerbe.

Very sincerely yours,



Joseph T. Fraser, Jr.  
DIRECTOR

JTF:mnl

*The Magazine* **ANTIQUES** 40 EAST 49TH STREET, NEW YORK 17, N.Y.

ALICE WINCHESTER, EDITOR

January 8, 1951

Dear Mrs. Halpert:

As you know we are counting on your presence and assistance at the informal discussion on your topic at the Forum. While we want these discussions to be as spontaneous as possible, I find it very helpful to make some advance plans for them.

Will you be so good as to send me half a dozen or more questions on your topic? These may either give opportunity to amplify something you have said in your talk, or may bring out points that you will not be able to touch upon.

Sincerely yours,

*Alice Winchester*  
Editor

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

*May I have these by the 16/1C?*

January 26, 1951

Mr. Joseph Gersten  
Highland Terrace  
Brockton, Massachusetts

Dear Joe:

In between my trip to Texas, and my forthcoming one -- on Monday to Williamsburg, Virginia -- I tried to get back to so-called normal, among the very exciting Marins in the current exhibition.

I also wanted to let you know that Charles Alan is planning to go to Boston in the very near future. He will probably write to you before he leaves, but I know that he is very eager to see you, Isabelle and the collection. I am sorry that I will have to miss the Aronson show, but it is physically impossible to squeeze in a trip to Boston at the present time. I shall have to depend on Charles' report, and perhaps later in the season to make a special trip to see the pictures backstage.

By the way, have you had an opportunity to put up the Kuniyoshi painting, and how does it look in your house? It has been so long since you have been here for a chat that I hope your plans will bring you in week after next when I expect to settle down to my regular routine at the gallery.

Meanwhile, my best regards.

Sincerely yours

EGH:la

January 5, 1931

Mr. George D. Culler, Director  
Akron Art Institute  
63 Market Street  
Akron, Ohio

Dear Mr. Culler:

I am off to Texas tomorrow and before leaving I want to make sure that all the arrangements have been made with Budworth for picking up, packing and shipping the Folk Art exhibition to Akron. You have the complete list including the prices, so that fine insurance can be placed at your end. Incidentally the figure for the insurance should be 90% of the list prices, with the exception of the few items which are not for sale and which are to be insured for full value.

By the way, have you thought any more about the small number of prints I offered to you. If you are interested, I shall send you a list in the near future. If not, will wait until the Foundation develops further and we have some important paintings to distribute.

I am so sorry that I missed Mrs. Keith when she dropped in at the gallery early one morning. I telephoned her in the hope that she and Mr. Keith would come in and have dinner with me, but evidently they were too busy with the family. Incidentally, I want to take this occasion to thank you for the very friendly reception, for introducing me to such charming people and for the pleasant experience of seeing your most interesting museum. I also hope that we shall get together more frequently in the future. Please give my best regards to your wife.

Sincerely yours

E.G.H.La

P.S. Two of the weathervanes were sold and I am substituting a horse for one of them.

January 22, 1951

Mr. Wright Ludington  
Sycamore Canyon Road  
Santa Barbara, California

Dear Mr. Ludington:

If you still wish to make the exchange of  
"Anatomical Man" by Ben Shahn for his "Mother  
and Child" we shall be glad to make the  
necessary arrangements and shall send on  
the painting to Santa Barbara when the  
Metropolitan Museum exhibition closes. Will  
you be good enough to ship your painting to  
us at your convenience so that we may have  
it available for the many exhibition requests.  
As I mentioned to you during your visit the  
difference in the price is \$750.

By the way, when I returned from my trip to  
Texas I was astonished to find a clipping of  
the announcement of the gift by Arensberg to  
Philadelphia. While it is too bad that California  
lost the collection, I am very pleased because  
Philadelphia is so much closer and I shall have  
the opportunity of seeing the many remarkable  
paintings and sculpture from time to time. I  
shall also enjoy seeing the Shahn you so  
eloquently presented to Philadelphia.

My very best regards.

Sincerely yours

EGH:la

January 2, 1951

Jan 27 to Mar 18

Miss Katherine Hanna, Curator  
The Taft Museum  
316 Pike Street  
Cincinnati, Ohio

Dear Miss Hanna:

After making a careful survey of the earlier Marins we have selected the following paintings for your exhibition:

Ponte Alexandre - Paris - 1909 Watercolor 16 $\frac{1}{2}$ x 13 $\frac{1}{2}$	NFS Ins. \$1000.
✓ The Mountain - Tyrol - 1910 Watercolor 15 $\frac{1}{2}$ x 18 $\frac{1}{2}$	NFS Ins. 800.
✓ Brooklyn Bridge Series - 1911 Watercolor 9 3/8 x 10 $\frac{1}{2}$	NFS Ins. 1000.
✓ Deer Isle Thorofare - 1921 Watercolor 17 x 13 $\frac{1}{2}$	1500.
✓ Stonington, Deer Isle, Maine - 1924 Watercolor 16 3/4 x 13 3/4	1200.
✓ Deer Isle - No 10, Stonington, Maine - 1924 Watercolor 18 3/4 x 15	1500.

All the paintings actually owned by Steiglitz were presented by O'Keeffe to the Metropolitan Museum, the Art Institute of Chicago, Philadelphia Museum and Fiske University with the proviso that they be retained by these institutions and not sent out on loan for a period of some years. Therefore we selected from the Marin stock paintings that were shown at the Steiglitz Gallery during the years you specify. I trust that this will be satisfactory.

Have you made any arrangements with Budworth? If not, we shall call them to have them pick up these paintings. Will you arrange for the insurance in relation to the valuations given in order to save the much higher premium in transportation.

Sincerely yours

EGLla

January 26, 1951

Mr. Richard J. Gonzalez, President  
Contemporary Arts Association  
302 Dallas Avenue  
Houston 3, Texas

Dear Mr. Gonzalez:

Thank you for your letter.

I am so sorry that there was a mix-up about my talk. As you probably know, I received a wire just before I left for Houston stating that the talk was withdrawn and therefore I brought no material with me nor made any preparations for the occasion. Furthermore, I was delivered a little late, thus it is very nice of you to speak so kindly of my efforts.

Would you be kind enough to send me the file of clippings which have appeared or may appear in connection with the exhibition as we are always extremely interested in getting information about the reception such an exhibition receives. I can well understand that the two extreme angles in contemporary art cannot please all people simultaneously unless they have had a good deal of visual experience. But even if one artist serves as a fall for the others it is most beneficial and of course it will acquaint the public with these two major directions by the two major artists in the field.

As for myself, I had a remarkably good and educational time in Houston, and think that I can be of better service in the future now that I have the "feel" of the territory.

My best regards.

Sincerely yours

ESH:as

Phone Ridgefield 1079

Antique

FLORENE MAINE  
State Route No. 7  
Ridgefield, Conn.

Jan. 16th 1951

Dear Edith Halpert:-

Enclosed is a photo of a painting on velvet. I do not know whether or not you buy them, but comparatively, this is an early one. As you can see it is signed, and on the back is the history and date of which I have also enclosed the photo.

The painting is in it's original black pine frame. It is colorful, yet soft and looks older than the average one that is found. It has green, brown, blue, pink & red colors, also lots of detail as you can see. Best of all it has a primitive aspect, rather than the usual sophisticated and stiff handling. I thought it might fit in one of your collections as a signed and ~~and~~ dated still life. It has not been shopped around.

If you are interested either me or my man will be in New York on Friday the 19th and it can be left for you to see.

Most Sincerely,

*Florene Maine*

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2656 PENOBSCOT BUILDING  
DETROIT

January 19, 1951

Dear Mrs. Halpert:

Last week I called to see you in New York, but found that you were in Texas, apparently endeavoring to obtain some of the kind of oil that lubricates the mechanism of human need. I hope you were successful!

Mr. Allen and Mr. Marin were most helpful, and as a result I saw a great many Marins. They were all interesting and appealing to me, but I think on the whole I like best number 17, entitled "Seascape" and number 42, entitled "Lake George." The matter of liking something is quite simple, but when one attempts to do something about it the situation becomes more complicated.

For if one were looking for a picture to be placed in a gallery, the matter of selection would depend almost entirely upon the merit of the work itself. But when the picture is to be put in a house, it seems to me that it must suit its environment and be selected with due regard to other pictures and objects with which it is to be associated.

At present I am living in a small apartment, and for a number of reasons have been unable to either build or buy the kind of house I hope to have for a permanent home. Even if I were to attempt to place a picture in my present surroundings, it would be necessary to see it there, and Mr. Allen was quite definite in his expression that no more pictures would be sent on approval. I could not help wondering if his firmness in this regard might not depend to some extent upon whether a deposit was on hand at the gallery. Obviously one could take a more positive position if funds were there.

You have, no doubt, given careful consideration to the question of sending pictures on approval, and established a policy which operates successfully for you. Without attempting for a moment to try to tell you how to conduct your business, I cannot help asking if there may not be another policy which would fit the client's need and be stimulating to business as well.

My suggestion stems from the obvious fact that if one were to purchase a picture that did not complement his surroundings, the experience would very likely sour his picture interest and lead him elsewhere for artistic satisfaction. On the other hand, were he entirely happy with what he acquired the purchaser would easily and naturally follow on to other ventures in the same field. Why not then let a person try all the pictures he wants if he be willing to assume the package charges, the insurance, agree

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January 2, 1951

Downtown Galleries  
32 E 51st St.,  
New York 22, N.Y.

Dear Sirs:

The Davenport Municipal Art Gallery and the South Bend Art Association are working together in organizing an exhibition of paintings and prints centering around the theme of "The Circus." The exhibition will be presented in Davenport in April 1951, and in South Bend in May.

We would like to assemble 35 or 40 important paintings and possibly 20 prints. Our objective will be to show as many varied approaches to the theme as possible. Artists whom we have in mind, to mention only a small number, are Romaine, Toulouse, Lautrec, Kuhn, Marsh, Beak, Picasso (if possible), Shahn, Cadmus, Chagall and Beckmann. There are a number of lesser known painters whose works may also be employed.

The purpose of this letter is to invite your gallery to co-operate with us in the project. If you have any work that would fit into this theme, will you kindly indicate what may be available? We plan to publish an attractive catalog and work in close relation with the interested patrons in each community with the idea of interesting them in purchasing works for their own collections, or for our gallery and other public collections.

It might also add greatly to enlarge the exhibit to include subjects on the theatre. This would give a wider range of selections in case circus paintings are not available.

May we hear from you concerning specific items that could be considered or any information concerning other sources of material that you may care to lend?

Sincerely yours,

THE DAVENPORT MUNICIPAL ART GALLERY

*Elizabeth Moeller Geiken*  
By Elizabeth Moeller Geiken, Director

10 January 1951

Mr. A. E. Jones  
39 East Main Street  
Uniontown  
Pennsylvania

Dear Mr. Jones:

I hate to rush you, but I was wondering if you had come to any decision regarding SUMMER STREET SCENE by Jacob Lawrence which we sent for your approval. As you know, our Lawrence stock is so low that these days we usually have no more than one painting in the gallery to show potential purchasers. I do hope your silence means that you have decided to keep this Lawrence. I think I have seen almost all his paintings executed in the past seven years, and I do think this one is among the top.

Best regards to you and to your family.

Sincerely yours,

Charles Alan  
Associate Director

1901

*Fiftieth Anniversary* 1951

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBY

TOLEDO 2, OHIO

January 19, 1951

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

In going through some of last year's files, I ran across your correspondence with Mr. Godwin about Zorach's "Hound".

Is it still available, or should I close our file on it? You offered it to us last March at 15% off the regular public price, published in the Pennsylvania Academy catalogue. We couldn't, at the time, persuade our Art Committee to consider it at that figure.

Sincerely yours,

*Ott. Wittmann*

Otto Wittmann, Jr.  
Assistant Director

OW:LL

CORDOVA AND DANA MUSEUM AND PARK  
LINCOLN, MASSACHUSETTS

neglect important painters - consequently twenty. The exhibition opens April 8, 1951 and continues thru May 3, 1951.

If you could be generous enough to allow us to borrow three paintings by Karl Zerbe and the same number by Jack Levine, we would be very grateful. The Museum of course will assume responsibility for shipping charges and insurance coverage for all pictures in transit and while on exhibition.

I shall be in New York on the 1st and 2nd of February and will call you on my arrival.

I hope to hear from you soon.

Very sincerely,

*Frederick P. Walkley*

Frederick P. Walkley  
Executive Director

FPH:vk

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January 26, 1951

Mr. Otto Wittmann, Jr.,  
Assistant Director  
The Toledo Museum of Art  
Toledo 2, Ohio

Dear Mr. Wittmann:

Yes, the Zorach sculpture "Hound" is still available and we would not think of withdrawing our original reduction in the price just because of the postponement. Under separate cover I am sending you a photograph as a refresher.

Of course we hope that your committee will have a more positive response this time.

My best regards.

Sincerely yours

BBH:la

415 BURNS DRIVE  
DETROIT 14

January 2. 1951

Dear Mrs. Haepen -

As I am without a  
secretary at the  
moment I must do  
my own writing - Please  
pardon my Spencerian  
handwriting. and  
accept my cordial  
thanks for your letter  
stating you begin  
exhibition. I must  
be in New York the  
month and maybe  
I can organize my

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Mrs. Edith Halpert - page 2

which you suggest, and, of course, we shall include our recent purchase, "Little Giant Still Life," in the exhibition.

We have checked in our New York telephone book and are not certain about addresses for the following owners:

Dr. and Mrs. Milton L. Kramer,  
277 Park Avenue ?

Mrs. John S. Hammond,  
920 Fifth Avenue ?

Mr. Milton Lowenthal,  
1150 Park Avenue ?

Estate of Herman Shulman,  
Address?

Can you help us with them?

While the business of contacting owners and obtaining their permission for loans is sometimes rather a long drawn-out one, I do want to be sure that the selection of pictures for the exhibition is one which is agreeable to both you and Mr. Davis. I shall look forward to hearing from you.

Sincerely yours,

*Muriel B. Christison.*

Mrs. Muriel B. Christison,  
Associate Director for  
Collections and Education.

MBC:cyc

January 22, 1961

Mr. Stanley N. Barbee  
811 North Beverly Drive  
Beverly Hills, California

Dear Mr. Barbee:

How awfully careless we are not to acknowledge the receipt of "Circus Elephants" by John Marin. We have had it for ages and have credited your account accordingly.

If you recall, you spoke of using this credit for exchange and we accepted this arrangement. During the visit that you referred to in your letter, you mentioned that you would prefer a seascape by Marin and would select one at some future time. Now that we are the sole agents for Marin, and have his complete works here, you certainly will have a superb selection for your choice. When do you plan to be in New York? It will be so nice to see you again and show you the wonderful group of paintings.

Sincerely yours

EGR:la

January 19, 1951

Mr. David Durst, Head  
Department of Art  
University of Arkansas  
Fayetteville, Arkansas

Dear Mr. Durst:

I have just returned from Texas and found your letter.

Indeed we shall be very glad to cooperate with you. However, the painting by Ben Shahn "New York" has been sold since your visit, but I believe it can be obtained from the present owner by writing to him -- James Bohrman, 2700 Main Street, Burlington, Iowa.

If you would prefer a painting that is for sale we shall see what we can do about obtaining a substitution. Suppose we wait a little longer in view of the time element before you opening to see what other pictures are available at that time.

Sincerely yours

EOMla



contemporary arts association

302 dallas avenue  
houston 3, texas

January 17, 1951

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

On behalf of Contemporary Arts Association, as well as personally, I wish to express highest appreciation for your recent visit to Houston, your discussion of the Sheeler-Dove exhibition, and your most generous assistance in making the exhibition possible. Your talk about the artists and their works was extremely informative. I have requested that the staff put up additional information about the paintings, calling attention to some of the major points which you made. Material of the type you presented is of the greatest value in deriving the full benefits from an exhibition and we are indebted to you for presenting it. My only regret is that we did not have the information earlier so that it could have been used from the opening of the exhibition.

The exhibition is attracting very favorable comments. We have been interested to note that as a rule visitors are very much attracted by one of the artists but fail to appreciate the other to a similar extent. You can know from this that the exhibition which you have made possible provides an appeal to everyone.

With many thanks and best wishes, I am

Sincerely yours,

*Richard J. Gonzalez*  
Richard J. Gonzalez  
President

RJG:ab

rior to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

February 28, 1951

Miss Dorothy Kelley  
c/o Dallas Museum of Fine Arts  
Dallas, Texas

Dear Miss Kelley:

During my recent visit to Houston, Texas, I saw  
a painting of yours in the exhibition. It was a  
small gouache untitled.

If you have no gallery connection in New York City,  
may I suggest that you send me several photographs  
of your current work we might consider for a special  
group show we are tentatively planning.

As we are eager to get on with our plans shortly  
I would appreciate an early reply.

Sincerely yours

DEWY

Mrs. Halpert 2

I was so interested to see that you were speaking on the Williamsburg Forum. I always hope to attend but it is such a busy time of year here. I know that it will be most interesting.

I am most grateful to you and The Downtown Gallery.

Most sincerely yours,

*Katherine Hanna*

Katherine Hanna,  
Curator

February 10, 1961

Mr. Donald Bear, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Donald:

It gives me great pleasure to write you at any time, but more so at this particular moment for -- when do I get a chance to give away \$9500 -- especially dough for which I did not work.

Mrs. Gary Cooper purchased from Mr. Steiglitz some years ago, a very important and outstanding example by Georgia O'Keeffe for a price equivalent to the cost of a sable coat which her mother was wearing at the time of the purchase. Recently Mrs. Cooper decided to present the painting to a museum -- I might say at the suggestion of a plotting female whom you have met on various occasions. The same plotting female thought that the painting should remain in California, and what is better for "Cotton Wood Tree" than Santa Barbara. Seriously I know that you have always liked O'Keeffe's work, and I thought that you would like to have this gift for your permanent collection at Santa Barbara. The valuation of the painting, but the way, is \$9500, but it won't cost you a cent.

All you have to do is to write Mrs. Gary Cooper at 11940 Chaporal Street, West Los Angeles, and mention your desire to have an O'Keeffe in your collection, particularly one of such high quality. You might tell her that you are writing at my suggestion, as a result of our very recent conversation.

Unless I hear from you to the contrary, I shall assume that the transaction is in the making. It just seems that it would be more gracious if you asked for the picture. Incidentally, I hope you are pleased with this acquisition. It is really one of her outstanding paintings, and might suggest to a Santa Barbara collector to add to the group of O'Keeffe's in the future.

Thanks to you, I was received royally in Dallas, and had a wonderful time with the Bywaters and many other grand Texans I met in Dallas, Houston and Fort Worth. Now mama is back to work in the land of reality among the current Morris abstractions.

I do wish you would come east more often. My best regards to you and Esther.

Sincerely yours

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be ascertained that the information  
may be published if you can offer the date of sale.

another week. Still has 2 nurses. I'm  
living in a charming little motel on giddy  
Wilshire Blvd.

We are ALL very sad that you won't  
be here - → the blues + the perks.

It's cool

The ocean is beautiful

Everyone has an empty guest room.  
or well,

Hugs,

Ann

COPY FOR MRS. HALPART

January 30, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Jana Pospisilova  
c/o Miss Nina Fonaroff  
188 Waverly Place  
New York, New York

Dear Miss Pospisilova:

I was very sorry to hear that you were ill and could not keep the apartment. We have rented the apartment from February 1 to a tenant I hope will be as nice as you were.

I enclose herewith our check for \$6.77, which is the balance of the deposit under your lease after deducting the January rent.

Hope your health improves.

Very truly yours,

ARTHUR S. LEKACH, INC.

By: *Plus*

Irving M. Schwarzkopf

IHS/mc  
Encl.

Mrs. Rafael Navas  
316 East Sixty-sixth Street  
New York 21, N.Y.

February 25, '57

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Edith:

For the first time in its eleven years  
of existence, my Art Fund is falling  
below the estimate for the current  
year. As I have told you, I have com-  
mitments, and you will remember  
one with you. So, all in all, I think  
it is unwise for me to add another  
in the Borach sculpture, "Twine."

I am very sorry. By March 1952,  
I hope to realize from a possible  
new source of income. If so, then  
I shall "go to town." Thank you  
for your generous consideration.

Sincerely,

Elizabeth Navas

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January 26, 1931

Mr. Max Miller  
1829 So. Bay Shore Drive  
Miami, Florida

Dear Max:

No doubt you got the New York Times way down in Miami and read the best art column current --- written by Aline Louchheim. Aside from being a brilliant writer she is also a beautiful gal. This is all in relation to her forthcoming trip to Miami where she will give a lecture or a series of lectures at the University.

I know that you and Helen will like her immensely and I suggested therefore that she telephone you when she arrives. In addition to all her virtues she is a good sport and you will have great fun together. Of course I wish I could be there too, but after my return from Texas and the Williamsburg trip next week, Mama will just stay home and enjoy her barroom nude.

My best regards to you and Helen.

Sincerely yours

EGR:la

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Mrs. Edith Halpert

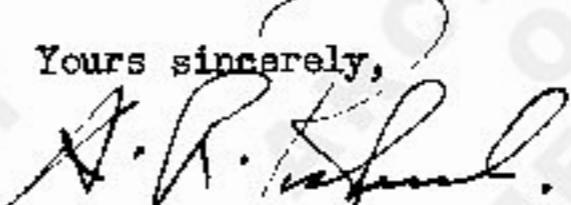
-2-

February 16, 1951

Believe the picture books LIFE and LOOK would be first choice although COLLIER'S with their new policies would like something like this if it could be made sensational enough. READER'S DIGEST should be tried although they would give it a strait-laced treatment and could not use pix.

If you are interested I will leave the idea with out as outlined with the understanding that whatever you give me for it I will use either in full or partial payment for one of your paintings. If you are not interested I will take out the Downtown Gallery tie-in and sell it to one of the magazines.

Yours sincerely,

  
A. R. BOCHROTH

ARB/tem

NEW YORK  
CHICAGO

ADVERTISING

247 PARK AVENUE  
NEW YORK 17, N.Y.

February 16, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

Here is the story outline as discussed with you.

THE AMERICAN ARTIST IS A FAMILY MAN

Drew comparison between contemporary American painters and degenerate name painters. Abnormalities, debauchery, etc. can be emphasized to desired degree. Lots of material on Modigliani, Van Gogh, Toulouse-Lautrec, Pascin, etc.

Then show how contemporary American painters differ - how they have become important members of society, have taken their place as useful citizens. Nail down with family pictures, participation in civic activities, etc.

Here The Downtown Gallery is brought in with names from their list. From this, the article can come in from a new direction and show how The Downtown Gallery has done its share to give the American artist security. For example, show how one of the gallery directors gives counsel and friendship to a certain painter or painters and, what may be more important, how some painters are on monthly allowances that assure them a reasonable income.

Then gallery principles could tell of personal experiences, how they take an interest in family affairs, etc. If illustrated, then contrast, for example, Lautrec - Moulin Rouge with contemporary painter working at home with family scene, Van Gogh self portrait with bandaged ear against painter who is mayor of his town, or pix of suburban house showing artist's children or husband and wife painting teams if it fits.

February 27, 1961

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Dwight:

I am now getting busy on the exhibition of paintings by the young artists I have selected during my trips around the country. Your son John asked me to write to you about his pictures -- and so here I am.

Naturally I should like to include the painting which was awarded first prize at the Topeka exhibition. The exhibition will be held either early in April or late in March, we have not set the actual dates, but we are eager to get all the paintings in far ahead so that we can start a blooming publicity campaign.

Sincerely yours

Bella

January 6, 1961

Mr. Joseph T. Butler, Director  
Butler Art Institute  
524 Dick Avenue  
Youngstown, Ohio

Dear Joe:

This is a mighty late broad and butter letter, but the New York art world is really so extraordinarily hectic that it has been impossible for me to write sooner. I am now about to pop off to Texas for a week or so, but I want to let you know how much I enjoyed my stay and how I appreciated the Butler warmth.

Of course I deeply regret that you are not happy with the jury's selection, but there were three of us and we all seemed to react more or less alike in spite of the fact that our individual tastes are pretty far apart. We discussed the fact that the show was not being well balanced, but the more conservative examples did not seem to fit us neither collectively nor as individuals. Incidentally, four or five of my best friends were in the group and are very cross with me, but even if I wanted to admit it, I did not know the names of the exhibitors by merely looking at the pictures.

When the show is up and you are looking over the photographs of a number of the pictures, will you be good enough to send me a photograph of the paintings I did accept? I will mail them together with the names of the artists and, if possible, the date of the painting. If you have the information, will you also note the age of each of the artists. I believe I told you that I have a tentative idea about a general exhibition at the gallery of several artists selected from these juried shows, and I have no idea who the painters were in any instances. I shall appreciate your cooperation in this matter, and shall be glad to pay for the prints.

Incidentally, do you want me to send the Institute a bill for the return passage, or did I misunderstand the original letter.

I hope that you and Dorothy, and the rest of the family had a lovely holiday. My best to you all.

Sincerely yours

ECKHA

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January 19, 1951

Mr. George W. W. Brewster  
38 Newbury Street  
Boston, Massachusetts

Dear George:

I cannot tell you how sorry I am that I missed you and Joan during your recent visit.

Travelling has disadvantages but also serves as a valuable education. This trip was a fascinating experience. The people are remarkable and the younger generation alert to new ideas, and particularly so in regards to architecture. I believe I saw more modern architecture on this trip than in all my previous trips inclusively. Some of it is quite good. It is an excellent field for younger architects, as the people are much more experimental in that locality than they are elsewhere.

I am glad that you did see the Marin exhibition. How did you like the little Marin Room and the paintings of the past and the present?

It is too bad that I cannot possibly arrange to get to Boston in the near future. Besides seeing you, I also hoped to see the Aronson exhibition. Charles will have to give me a play by play report.

Do come in soon again and do let me know in advance. I have only one more trip to make, this one, to Williamsburg, Virginia, where I shall stay from about January 29th to February 2nd. Thereafter, mama will stay at home and be her own age.

My best regards to you and Joan.

Sincerely yours

EGH:la

*Denevair*

13 January 1951

Dear John:

As you realize from my cable, the paintings are on their way to you. I received your cable confirming the insurance. Today I received a mysterious cable which said only "THERE ARE SIX WORDS". I suppose this is some sort of cableoase which is beyond me. What does distress me is that I could not make it clear to Mr. Gallo at Air Express International that the paintings were being insured on an all-risk policy and should only be covered for sufficient to make for careful handling. We are fighting this out at the moment.

Although the paintings are small, I think it is a very good group. I would have liked to send a more abstract Dove, but we have sent a large Dove exhibition to Houston, and even though we kept a number of the best paintings here, I could not locate a very abstract one which fitted the size qualifications.

You will note that several of the paintings are unframed. The Spencer (which I think is a honey) needs a narrow frame badly. I thought it would be easier to take care of that at your end and save the weight. I will leave it to you to see that the paintings are properly presented. I had the Graves dry-mounted to protect it. I would leave it on its board. The Zerbe should have a simple, wide flat frame. This is painted in tempera, using a vinyl-acetate binder.

What is truly a difficulty is finding the quotes from the magazines. Edith has been away, and I have been so busy that I have not gotten to it. You know it is quite a job. It means reading through hundreds of clippings about each artist and finding just the right one. I will try my very best to get it done for you.

I received the translation of the article. Of course the translation, being so literal, seems a little quaint. I was disappointed, too, that the comment was not less factual and more critical. Also that there was not more about you and Jean, what sort of people you are, how you started collecting etc etc. But as a presentation of the artists to a brand new public, it really does seem quite good. Incidentally, did you ever meet Moguchi? He is an old friend of mine, you know. He did that bronze head of me I am sure you have seen in my apartment.

Other than this, I can think of nothing. Do let me hear from you. All my very best to you both.

Very sincerely yours,

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THE UNIVERSITY OF GEORGIA  
DEPARTMENT OF ART  
ATHENS, GEORGIA

February 28, 1951

Mrs. Edith Halpert  
Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York

Dear Mrs. Halpert:

How nice it was to have your good note of February 26. Nothing would bring me more pleasure than owning Bill Zorach's Babbit. I wish to the Dickens that I could get it for our Museum. For your information, send for Bill's, tell him that his catalog has been on our bulletin board since it first was received, and we have already read with interest the notices of the show. I was pleased to see the one you enclosed, which I am returning.

You didn't mention the net price, but quite frankly, I am afraid that right now our back is to the wall on purchases. But we shall keep it in mind, rest assured.

Best wishes,

*Lamar Dodd*

Lamar Dodd, Head  
Department of Art

LD/bc  
Enc. 1



Price of publication: 7/- or 4/- on current exchange. In U.S.A.  
re-sellers are responsible for obtaining written permission to  
reprint, and a purchaser need not be liable to be  
held responsible after a reasonable search whether an article  
published by me can be assumed to be "original" or  
not. Help should be given in this direction.



$\sigma^2 = 0.015 \times 27 = 0.405$

1. *What is the best way to  
teach children to read?*

— 3 —

the 1990s, the number of people in the United States with a college degree increased by 1.5 million, while the number of people with a high school degree increased by 1.2 million. The number of people with less than a high school degree increased by 1.1 million, and the number of people with a postsecondary certificate increased by 0.8 million. The number of people with a postsecondary certificate increased by 0.8 million.

London, 1. June. I am greatly obliged to  
you for your kind and interesting letter, which  
I have read with great interest. I would like to give you a  
short sketch of the event which will be in London,  
which I expect you will be particularly interested in and  
will be.

1. Our Society's 20th Biennial Conference will be officially  
inaugurated Friday, 10th May, 1951, at the Auditorium of the Indian  
University, Mysore. In our present state of evolution, I am  
humbly requesting the Hon. Secretary, that you will let me know  
immediately if you are able to be present, and if I am acting  
upon the advice of Mr. H. K. P. T. Mr. and Mrs. G. V. are  
necessarily fulfilling every possible purpose who is interested  
in contemporary printing. It would be a pleasure to offer an inter-  
national exhibition for this year's Conference.

I should be very happy to receive from you a copy of your manuscript.

A. L. LARSON ET AL.

CC: 1998, 1999, 2000, 2001

February 12, 1951

Mr. Hermann W. Williams, Jr., Director  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Mr. Williams:

In reply to your letter we did communicate with Mr. Joseph Fraser regarding the Kuniyoshi and the Levine to be shipped directly to the Corcoran, and have also advised the Metropolitan Museum to send you the Levi "Sand and Sky" when the exhibition closes on February 25th.

However, because we did not realize that you required the pictures so very far ahead, and were influenced by the March 31st date, we have some complications in connection with two of the pictures which are at the Dayton Art Institute, to which they were shipped directly from the John Herron Institute. Unlike the Pennsylvania Academy and the Metropolitan, both of which close simultaneously on February 25th, the Dayton show continued through March 11th. I wrote to Miss Seaver asking whether she could ship the Shahn and Zerbe to you on February 25th also, and hope that she can do that at the specified time.

Would you please let me know what your actual deadline is -- the dead final -- as we are very eager to cooperate with you and to get the pictures there without too much inconvenience to you.

Sincerely yours

EGLla

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January 2, 1961

Mrs. Maurice Noun  
3811 St. John Road  
Des Moines, Iowa

Dear Mrs. Noun:

We have just received word from the Detroit Institute of Art to the effect that the Karl Zerbe gouache of "Max Beckman" was received. Thank you for your cooperation in sending this on.

I am very eager to know what decision you have made regarding the acquisition of this painting. Won't you let me know.

It was so nice seeing you and Mr. Noun. I hope that you will pay us another visit soon.

Sincerely yours

EGH:la

February 26, 1961

Mr. Lamar Dodd, Head  
Department of Art  
University of Georgia  
Athens, Georgia

Dear Mr. Dodd:

No doubt you have received our catalogue of the exhibition which opened on Tuesday of last week. Included in the exhibition is the stone carving of a Rabbit, referred to in the attached clipping.

Bill Zorach suggested that I write to you in view of the fact that you expressed special interest in this sculpture for the museum. As we are eager to place more of his work in Southern institutions, Billy and I agreed on a special if you and your committee decides on its acquisition. As a refresher, I am enclosing a photograph with the dimensions and the net price.

As there is considerable interest in the exhibition, I should appreciate hearing from you at your earliest opportunity.

My very best regards.

Sincerely yours

EGR:ja

PHONE 2836 & 3260

GEO. ARONS & BRO.  
ANTIQUES  
31 HOLBROOK ST.  
ANSONIA. - CONN.

Feb. 7. 51

Dear Mrs. Halpert

Sorry to have been delayed  
in writing about history on the  
Cod fish weather vane. The party we  
purchased it from claimed it originally  
was stored in an old barn in  
Barnstable and was thought to have  
been used on one of the public  
commercial buildings there.  
As that country did quite a business  
in fishing for Cod and processing  
it. Hoping this can be of some value  
to you. We remain Very truly yours

GEO. ARONS & BRO.

P. B. A.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

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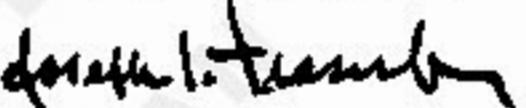
February 1, 1951

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Our Committee on Collections has had its first meeting with regard to purchases from our current 146th Annual Exhibition. It has looked with particular favor on the handsome canvas by Ben Shahn entitled EPOCH. We note that the list price of this picture is \$2750. However, in order to report again to this committee I would appreciate very much a note from you as to whether you can make the customary reduction in price if the picture is bought and housed in the permanent collection of our museum. I will appreciate a very early answer to this letter as we would like to make the final decision while the exhibition is yet young.

Very sincerely yours,



Joseph T. Fraser, Jr.  
DIRECTOR

JTF:mnl

P.S. As I read this letter for signature I realize I have not mentioned the 15% sales commission generally charged by the Academy. Please consider this in your calculations.

J.T.F.Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

## SYMBOLS

DL	= Day Letter
NL	= Night Letter
LC	= Deferred Cable
NLT	= Cable Night Letter
Ship Radiogram	

(58)

1201 1201 1201 PM 2 40

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

\*NA201 DL PD# COLUMBUS OHIO 27 152P=

DIRECTOR DOWNTOWN GALLERY=

132 EAST 51 ST=

PLANNING ARTICLE YOUR ZORACH SCULPTURE SHOW CAN YOU LOAN  
CUTS IN YOUR CATALOGUE FOR MARCH 8TH ARRIVAL ? FULL CREDITS  
GIVEN SEND ANY TECHNICAL INFORMATION AVAILABLE REPLY VIA  
WESTERN UNION COLLECT=

DESIGN MAGAZINE 337 SOUTH HIGH ST=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Thursday, 22nd February

1261 San Pasqual  
Pasadena 5

Dear Mrs. Halpert:

By now, in spite of the rail strike I imagine you have got home from the Forum. We made it too, in slow and erratic jumps by pint-size plane and slow trains.

WASN't it a fine week, though! Grace and I were quite spoilt -- and being tramps at heart, now we've been home two weeks we think we cannot bear it not to be starting off someplace again....

Surely you found your desk piled high, and spilling over (like mine was) after your "vacation" at the Forum. If there is anything you do not need, it is for someone like me to come along with tiresome questions!

But I'm confused by some mix-up in two of the portraits in Mrs. Rockefeller's Ludwell-Paradise collection. You are surely the one with the right answers! WOULD you be so kind as to straighten me out? (I know you must get exasperated, as I do, by writers who lazily copy each other's mistakes; may that sin not be mine.)

\* \* \* \* \*

Williamsburg has sent me (for my weekly Antiques column) two photographs. Something's wrong, either with the Ludwell-Paradise catalogue, or the labels on the portraits, or both!...

No. 1 - Portrait of a small girl in a white dress, holding a straw rattle and with a cat at her feet. It was labeled:

#8. Connecticut, c.1830 (There is such an entry in the Ludwell-Paradise catalogue)

The label also said this was a "companion to the Blue Boy" (not on exhibition). He is pictured p.247 of ANTIQUES for April 1942, also called "c.1830" and obviously the mate to the little girl -- same framing of clouds, same colorful large-patterned flooring. No place is this pair attributed to any artist.

No. 2 - A more competent portrait, of a somewhat older girl in a pink dress, holding a doll and pointing down to a cat. She hangs on the stair landing, with a label I suspect is wrong! It gives no catalogue-number:

"Mary Jane Smith b. (by) Joseph M. Stock  
Massachusetts, dated 1839"

January 26, 1951

Mr. Jerry Bywaters, Director  
Dallas Museum of Fine Arts  
Dallas, Texas

Dear Jerry:

I saw Nelson Rockefeller several days ago and suggested that he buy Clare Williamson's painting of the Radio City skating rink which I saw in a slide. He is very eager to see it and prefer to have me write to you rather than do it directly and thus commit himself to the purchase.

Can you send the slide to me and/or photograph, together with the price she put on it. I told Nelson it would not exceed \$750.

Of course I am assuming that the picture has not been sold. If it is not available a second choice would be to buy reproduction rights so that he could use it as a Christmas card. Incidentally, I am not interested in any commission on this sale, but if there is a lower price on it and you think that Mrs. Williamson should be treated professionally, whatever commission she would allow I would be glad to contribute to the Dallas Art Museum toward the purchase of a drawing or whatever.

I have given some thought to your Cowles gift and have several suggestions but would prefer to have you check on the enclosed list the name or names of the artists you would like particularly for this purpose. I shall see to it that you get a very good break under the circumstances.

I am off on another trip. This time as an antiquarian to Williamsburg and look forward to a note from you on my return on February 3rd.

Best regards to you and Mary.

Sincerely yours

Eggle

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Ludwell-Paradise catalogue lists a pair of portraits:

#3. "William Howard Smith" - dated 1838, Massachusetts.

Inscribed: "Wm. Howard Smith aged 5 years 7 months.  
Painted June 1838 by J.M. Stock"

#4. "Mary Jane Smith" - dated 1838, Massachusetts.

Inscribed: "Mary Jane Smith, aged 2 yrs. 4 months.  
Painted June 1838 by J.M. Stock"

I imagine this J.M. Stock is a mis-print, for J.W. (Joseph Whiting Stock). Also, which is right, the "dated 1838" or 1839 (as given on the label, stairs landing)?

Presumably, the single portrait (my No.2) mistakenly carries a Stock attribution on the label. Then the pair of portraits (my No.1 and its mate) are not "about 1830, Connecticut" but 1838/9 and by Stock, the little girl not being No.8 in the catalogue, but No.4 and a mate to No.3 (the children appear the right age to fit this).

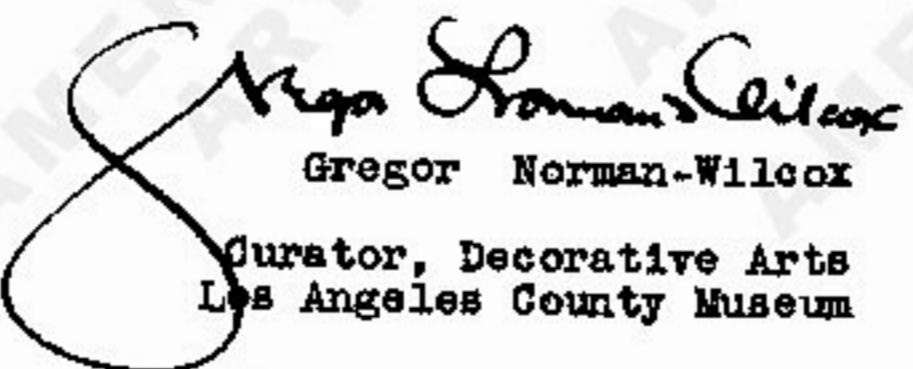
Possibly, my No.2 should belong to Erastus Salisbury Field, though this is only my own notion. It does not seem to appear in the Ludwell-Paradise catalogue at all, and as it carries no number on the label, may have been added to the collection after the catalogue was prepared.

Can you un-scramble this?...

Somebody at Williamsburg should be straightened-out too, to get their labels right. Certainly I do not want to go into print with the perpetuation of a mistake. I would appreciate your advice!

Grace says hello, too.

Cordially yours,

  
Gregor Norman-Wilcox  
Curator, Decorative Arts  
Los Angeles County Museum

Mrs. Edith Gregor Halpert  
The DOWNTOWN GALLERY  
New York

UNIVERSITY OF ARKANSAS  
DIVISION OF FINE AND APPLIED ARTS  
COLLEGE OF ARTS AND SCIENCES  
FAYETTEVILLE

DEPARTMENT OF ART

January 11, 1951

Miss Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

I am attempting, at this time, to reassemble the exhibit which we were to have here at the University of Arkansas last fall. It is our hope that we can assemble this exhibit for exhibition at the Art Center from April 15 to May 15, 1951, and we are again counting on your cooperation.

Would it be possible for us to have the following items from your collection for this exhibit:

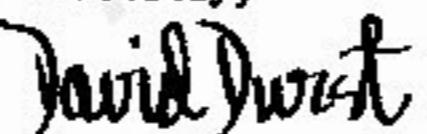
ACCORDION AND HORSE	Yasuo Kuniyoshi
NEW YORK	Ben Shahn
HEAD OF YOUNG WOMAN	William Zorach

Again I wish to thank you for understanding our situation concerning lack of completion of the Center for the fall exhibit, and I assure you that the gallery will be ready for occupancy this time.

May I say again that our gallery facilities here at the university are excellent, and you may rest assured that these items will be properly installed and properly guarded. Utmost care will be taken in shipment, packing and unpacking of these items. Insurance will be carried as per our correspondence last summer unless we are otherwise notified.

Thank you very much.

Sincerely,

  
David Durst  
Head of the Department

DD/cpr

DEPARTMENT OF ART  
COLLEGE OF FINE AND APPLIED ARTS  
UNIVERSITY OF ILLINOIS  
URBANA

January 11, 1951

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Alan:

The art editor of the Chicago Tribune, as I understand it, is planning to run quite a story on our show, particularly from the Chicago angle. We are attempting to have all paintings by Chicago residents sent in here early so that the photographer can work with them. The Tribune thinks of using some of the paintings in color. So - could you have Mr. Stanton of Hayes Storage get the Rainey Bennett Evening Light to us immediately? We realize that this ties up the painting a long while but we feel too that there are compensations.

Kindest regards to Mrs. Halpert and the whole staff.

Cordially,

James D. Hogan

H/J

P.S. Please send me the entry

card on Sheeler's Shadows and

Substance. We trust there is no hatch since we've had a cut made of it.

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February 12, 1951

I would greatly appreciate your assistance with respect to the following: I would like to have a copy of the information concerning the artist and the date of the painting offered with the M. A. Wolf group in

Mr. Edward F. Alexander, Director of Interpretation, Colonial Williamsburg, Virginia, to whom you may direct your letter.

Dear Mr. Alexander: Your assistance and information will be greatly appreciated.

Thank you for your very nice letter.

If I had not been so completely overwhelmed with the correspondence and the other duties that faced me on my return, I would have anticipated your letter by writing my appreciation of my Williamsburg experience. It was the first forum that I thoroughly enjoyed -- and from every point of view. Aside from meeting such interesting people and this is not a gag line, I learned a great deal during my stay, and was particularly impressed with the way in which the forum was conducted from a professional and social point of view. I am particularly grateful of the considerate treatment on the part of the staff in all departments of Williamsburg, Inc., and of everyone connected with the Inn. If there is anything I can do at any time to be of service, please do not hesitate to call on me.

During my visit I mentioned that since Mrs. Rockefeller made the acquisitions, new discoveries in identification have been made by several scholars. While I am under the impression that I sent added data as I was supplied with any such information, I shall be glad to make the specific corrections in the catalogue at any time you propose adding the names of the artists etc. There is one thing I would like to mention however, and that is my distress about several of the objects. The strong light at the Ludwell Paradise House has discolored a number of the watercolors and paintings on velvet. The humidity has also affected the latter considerable. At the time that I installed the collection I thought about these conditions and hoped that shades and some form of humidifier would be installed. In view of the fact that so much of this material has been taken off the market by museums and the private collectors, thus making duplications relatively unavailable, I feel that some method should be devised to preserve the paintings and sculpture in the collection.

February 27, 1951

Mr. Stephen Tillotson  
3401 Huntown  
Topeka, Kansas

Dear Mr. Tillotson:

In travelling throughout the country during the past year, I found a number of new artists who interested me considerably. I decided to organize an exhibition at this gallery to be held early in April, and we are planning a tremendous publicity campaign in this connection.

Before actually inviting any of these artists, I must make certain that they have not been represented in exhibitions in New York and are actually new to this territory. If you fit into this category, I should very much like to have the painting which was in the Topeka exhibition I juried. It was a still life with a fish.

Will you write to me very shortly letting me know whether this would be your first showing in New York and whether this painting is available. I shall give you further details shortly after.

Sincerely yours

xxxx

**Mr. Murray Berkowitz continued**

1881, VI. MARCH 1881.

paintings and lengths of the fabrics to show both the influence of modern art on related arts and crafts and to stimulate an interest in combining good taste in both departments. The fabrics are for sale of course and if your buyer in the decorating department feels as strongly as I do about them, he might want to include them in his regular line. In any event, I am very eager to get your reaction to this idea.

Mrs. Kremer's address is 277 Park Avenue where the book may be returned or where further communication can be addressed directly in connection with the fabrics.

I hope your current exhibition is a great success. It was so nice meeting you at the conference.

to extra time, and will do nothing to help us to go to action again. We have just released *Million Reasons*, which identifies specific policies which may affect the outcome of this election. We have added a third one of *Democracy 2.0*, which is going to be

801a

mitochondrial notifications in new bacteria will soon be available.

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# THE FIRST NATIONAL BANK

OF FORT WORTH

FOR T WORTH, TEXAS

January 12, 1951

Mrs. Edith Halpert  
Texas Hotel  
Fort Worth, Texas

Dear Mrs. Halpert:

As soon as you arrive, please call me at Fannin-4301. I am only a block and a half away so will come over as soon as I hear from you.

I hope that you are looking forward to your weekend in Fort Worth as much as we are looking forward to having you.

Regards,

*Sam Cantey*  
Sam Cantey, III  
Assistant Cashier

SC:mcm

2656 PENOBSCOT BUILDING  
DETROIT

February 6, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

You have signed your letter with a charming name. Appealing to me because of its own inherent loveliness, and because it was my mother's.

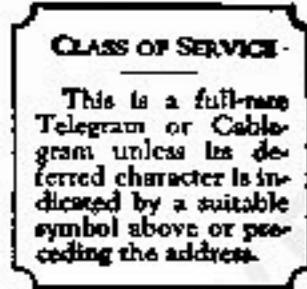
As to the Marins, it is my present expectation to be in New York on the nineteenth or twentieth of this month, and if I am there, I shall come in and chat with you about them.

Yours,



Mrs. Edith G. Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York 21, New York

#17 - Seaside  
4v - Lake Song



# WESTERN UNION

W. F. MARSHALL, PRESIDENT

SYMBOLS	
DL	Day Letter
NL	Night Letter
DC	Deferred Cable
NLT	Cable Night Letter
SR	Ship Radiogram

The filing time shown is the date line on telegrams and day letters in STANDARD TIME at point of origin. Time of receipt in STANDARD TIME at point of destination.

1938 3 PM 12 32

NA 111 PD HOUSTON TEX 3 1030A

MISS EDITH HALPERT

CARE DOWNTOWN GALLERY 32 EAST 51 ST

EXACTLY WHEN DO YOU ARRIVE HOUSTON WOULD LIKE YOU TO HAVE  
DINNER WITH US SATURDAY EVENING JANUARY SIXTH PLEASE LET US  
KNOW

NANCY LAZARUS

*Arriving Houston  
Saturday evening  
stop, staying there*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

January 22, 1961

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines, Iowa

Dear Dwight:

Today one of the newspaper men from Des Moines was in for some color slides and we had a very pleasant chat about various things, and particularly about the Kirschers. Of course I was delighted that you are such a howling success in Des Moines; I was also delighted that Darling has resigned from the board and that several of the old dodos have passed away, thus reducing some of your problems.

As soon as I pull myself together after the luxurious Texas trip, I shall send you the Zorach photographs. We are making all the necessary arrangements for the photographic enlargements which will be sent to you in due time.

When you have a moment, will you please tell me what A.A.U.W. stands for. I have made some wild guesses which I wont list, but know these four letters stand for something else. I am referring to the last paragraph in your letter.

My very best regards to you both.

Sincerely yours

R.W.L.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 12, 1981

Mr. Robert Coates  
The New Yorker  
25 West 45 Street  
New York, N.Y.

Dear Bob:

A short time ago I made a tour of the upper floors of the Gay Nineties under the personal guidance of Bill, the proprietor. He has the most fantastic collection of Americana on the four floors above the restaurant, and all in all, has the most astonishing material for a profile or a feature article.

This is just a tip that I thought might interest you.

Sincerely yours

EGH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is 50 years after the date of sale.

February 27, 1951

Miss Kathryn B. Graywack, Director  
State Museum  
Department of Education  
State House Annex  
Trenton 7, New Jersey

Dear Miss Graywack:

Please forgive this belated reply to your very nice letter of February 16th.

We too were very pleased with the Marin show at the State Museum. The installation was really excellent and the entire presentation was first rate. I am sure John Marin was pleased.

Sincerely yours

Bonita

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(951)

## THE NEWARK MUSEUM

Your gift to the Museum is now included in a current exhibition. Please accept again our sincere appreciation of your generosity.

RECENT GIFTS EXHIBITION on view  
through November 25th.

- Two primitive portraits

Newark, New Jersey

*Katherine Coffey*

Director

ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE JOHN HERRON ART INSTITUTE

PENNSYLVANIA AND SIXTEENTH STREETS  
INDIANAPOLIS 2, INDIANA

MUSEUM  
WILBUR D. PEAT, DIRECTOR

January 9, 1951

SCHOOL  
DONALD M. MATTISON, DIRECTOR

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

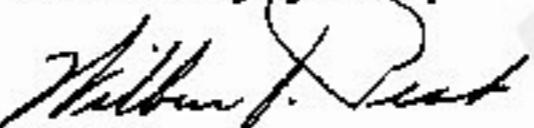
Dear Mrs. Halpert:

Thank you so much for your letter of the 5th in regard to the painting by Zerbe that we own. There are several places along the upper part of the picture that show definite signs of scaling and one area is especially alarming. It is generous of you to offer to have the picture repaired at your expense, and at your suggestion I am having it shipped directly to Mr. Zerbe at Belmont, Massachusetts. I presume you will be in communication with him and tell him that he may expect to receive the picture within a week or ten days.

I am sorry I cannot get to New York before the end of this month to see the John Marin exhibition; I have been reading about it and would like very much to see it and have another pleasant visit with you.

I want to take this opportunity to thank you for letting us have the Ben Shahn and Karl Zerbe paintings for our current American exhibition. They look very well on the walls and are attracting a good deal of attention. I am particularly pleased with the Shahn and spoke about it at length in a gallery talk I gave Sunday afternoon.

Sincerely yours,



Wilbur D. Peat  
Director of the Museum

WDP:tm

FLORENE MAINE  
State Route No. 7  
Ridgefield, Conn.

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Jan. 5-1957

Dear Mr. Allen: —

I know of no one in New York you might get to repair chalk.

I have a fellow out here who did a good job for me on a chalk flower basket. When I come to New York I'll stop around and see it. If I think this fellow can do the job, I'll fetch it back with me & get it repaired for Mrs. Halpert. Do you have all the pieces that have color on them? If no, that will simplify the job.

Sincerely  
Florene Maine

Debby 2/1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Planned to go to Long Beach and San Pedro and  
to Glendale, but was unable to leave until about 4:00  
P.M. After I had gone to Glendale, I took a long distance bus to San  
Pedro and visited the port arrangement until **January 5, 1951**. I am  
not sure if I will go to Long Beach again because I am not  
able to get a room there.

Dear Charles:

Here finally is a copy of the translation of the story to appear this month in Atelier. It took a much longer time to get this copy than I had anticipated.

The translation is quite literal, but this is best as it is nearest the writer's own interpretation. The story was written by Nobuya Abe, Committee Member and Exhibition Juror for the Modern Art Association of Japan, and a member of the Bijutsubunka Association. He is a well-known Surrealist painter and writer for many art publications here.

There may be some discrepancies, but on the whole I think it is fairly good, considering the limited amount of information in this country on American painting.

In reading the story I noted the following points which may be questioned: 1) He speaks of the "intellectual class in America." This can be excused on the grounds that since there is considerable class distinction here, it is difficult for one who has not been to America to believe otherwise. 2) It is stated that the Marin story appeared in the August 28, 1950, edition of Life Magazine. This pertains to the International Edition of the Magazine, in which the date of publication does not always correspond to the same date as the regular edition in the States. 3) Abe states that Marin met Stieglitz at the American Place, although it may have been the Intimate Gallery or at 291. I will check this, and if incorrect will attempt to have a change made. 4) He states that Tam is of Chinese ancestry, which may be correct, but I will try to check. 5) In referring to the technicolor picture of Miss O'Keeffe, he may have referred to a picture of her which was printed in several publications recently, but was one which was taken several years ago. I did not see the one he refers to.

I am hoping to hear from you within the next few days as to the shipment, as we are now ready ~~already~~ to get to work in getting things together for the exhibition. I hope that it will not be too much trouble for you to send the requested information on the artists, but I have no other source of information than to call upon you for it. All we want is a few sentences from various publications ~~maximizing maximum~~ about the various artists--for instance, some favorable comment by the New York Times on Stuart Davis, something from ~~the~~ Art News on O'Keeffe, something from Art Digest on Price, etc.

Mr. Tanaka says that actual proofs of the story are made only three or four days prior to actual publication. Therefore, instead of sending you actual proofs of the layout, I will airmail you a set of pages from the magazine upon publication. The remainder of the copies will be sent you regular mail, if that will be satisfactory.

I am off tomorrow to Korea again, but to Pusan instead of Seoul. It looks as if it may not be too long before all trips to Korea will be suspended if the fortunes of war continue as at present.

and the Queen joins in sending our best regards. (L. 117)

Very truly yours, *John C. Frémont*

First 2 choices and 3rd choice, 4th choice, 5th choice and 6th choice  
should be the same. In total 6 choices and 6 choices = 36 choices  
and 36 choices = 6 choices.

1/23/51

Dear Edith,

I'm a heel. And I've known it for a long time. But of all people on earth, I never wanted you to know it.

I've really tried to reach you on numerous occasions but never got through to you by phone. I guess I should have come to the gallery but knowing how busy you are deterred me.

The latest show at the Inn received wonderful publicity - and much to our surprise and delight. We didn't know until Saturday that Loucheim was devoting three columns to it.

If you can spare a few minutes next week I'd like to tell you about our future plans. I'd also like it if you would come down to the Inn and let me show you the exhibit.

Please try to spare a couple of minutes for me.

Sincerely,  
Howard

CR

Dear Ruth -

Jan 21 - 1951

Received your letter &  
check - send the Morris down  
too - I'll find room somewhere for it -  
I'd like to get the Marin soon as  
I can - Let me know when  
you ship it - Send the Morris  
with it if you like or after this -  
It's to see you in March

Sincerely

Hal Miller

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February 17, 1951

Colonel E. W. Garbisch  
Chrysler Building  
Lexington Avenue at 42 Street  
New York, N. Y.

Dear Colonel Garbisch:

In going through my correspondence I came across the letter regarding the painting of the "Child with the Doll" sent to me from California for your consideration. Mrs. Garbisch has a photograph of this picture, which incidentally bears the signature of I. Bradley, 1836. In reply to the offer which Mrs. Garbisch suggested, I received the following

"I really do not feel that I can accept the offer for \$1000.00 which you have received as I had an offer for that amount in Los Angeles before I shipped it to you which I turned down.

Perhaps you had better keep it a little longer as you may find another more interested customer."

As I feel that we cannot hold the picture here any longer without making a decision, I am writing to ascertain how you feel about it before I offer the picture elsewhere.

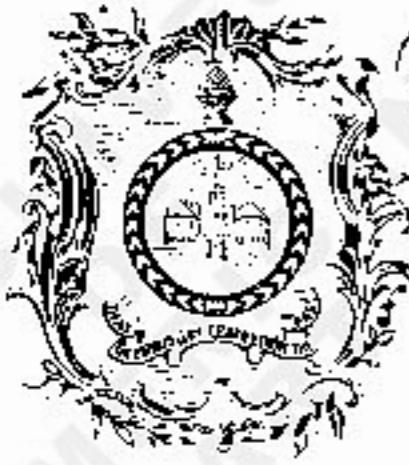
Sincerely yours

ESW:la

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**CORRESPONDENCE**

**1951**



# Colonial Williamsburg

Restored by John D. Rockefeller Jr.

Williamsburg, Virginia

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February 7, 1951

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

I certainly appreciated the fine help that you gave us with the Forum last week and know that your remarks were very much appreciated as well as acting in stimulating fashion. I am sorry that I could not be present at the discussion that afternoon and I am sure that I missed a lot of interesting and amusing controversy. It was most pleasant to get better acquainted with the author of our folk art catalogue and I hope that one of these days we can call upon you for advice in revising it. It seems to me that when the present supply is exhausted that we should consider bringing it up to date just as much as we can.

You will recall that you are to send me a little bill covering your transportation expenses and any tips or incidentals you may have had both en route and while in Williamsburg. It has been a pleasure to have you at the Forum and we hope that you will be returning some other year.

Cordially yours,

*Edward P. Alexander*

Edward P. Alexander  
Director of Interpretation

25

Mr. Alexander regrets that it was necessary for him to leave the office before this letter was ready for his signature.

DALLAS



OF FINE ARTS • DALLAS 10, TEXAS

February 2, 1951

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Hope you enjoyed your trip into antiquary-land. Find any Harnetts?

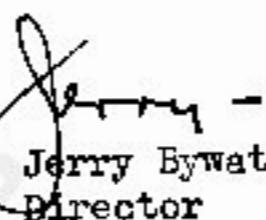
I talked with Mrs. Williamson and tried to "stimulate" the transaction on the Radio City skating rink picture without involving any possible purchaser by name. She has the picture and we will send a color slide or a black and white in the next few days. (Everything is iced over here and the museum is closed for two days). She appreciated your interest and I told her of your nice offer to let the museum have your commission. If this sale is consummated, can't your commission be used for a Shahn or other drawing from your gallery - same to be given to Dallas Museum of Fine Arts by you? Mrs. Williamson's picture was priced \$600 when shown last at the museum here, and I assume it can be had for something around that although Clara is quite a sharp character to deal with.

Thanks for thinking on the possible Cowles gift. I have checked some of the artists on your list - realizing that many of them are beyond this \$500 price possibility but still hoping for that break you mentioned. Kuniyoshi, Davis, Marin and Shahn would be my first choice on this if any one is available.

How can we ever thank you enough for the fine portfolio of Marin "to remember you by." I had no idea of forgetting you anyhow - but now you're in more solid than ever. It was especially nice of you to think of having Marin inscribe the volume - and how generous of him to cudgel his brain for a clever salutation. I enclose a note of thanks to him which I will appreciate your forwarding.

We enjoyed your visit. I will continue to appreciate your frank and friendly general advices as we try to build a collection for the Dallas Museum of Fine Arts.

Best personal regards,

  
—  
Jerry Bywaters,  
Director

JB:jr

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February 17, 1961

Mr. Kenneth Fransheim  
2306 Crawford Street  
Houston, Texas

Dear Mr. Fransheim:

When I was in Houston in January, I tried to reach you by telephone but was unsuccessful. I was eager to meet you and also to see the Zorach sculpture that you purchased from the Tulsa Museum.

Enclosed you will find a catalogue of the current exhibition of Zorach's work, including the monumental group reproduced on the cover, which has occupied him for a period of about ten years. There are a number of other sculptures in stone or in wood which are not reproduced. Several of these are particularly suitable for public buildings, and all of Zorach's sculpture, because of its monumental and simplified quality fits in superbly with any architectural scheme.

I do hope that you are planning to be in New York during the three weeks of the exhibition and will drop in to the gallery. It will be a great pleasure to meet you.

Sincerely yours

EGH:la

February 27, 1961

Mr. Dwight Kirsch, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines, Iowa

Dear Dwight:

Congratulations. I heard the good news from Jim Schramm, who was here several days ago and reported that the committee was enthusiastic about you and that your association with the museum would be permanent. He also mentioned how much the Schramm family likes the Kirsch family.

Jim asked me to include a new Tam which just arrived. The title is "White Breakers". This works out fine since one of the paintings you selected, "Lava Outland" has been sold. In connection with the Marins, you may recall having made a selection of ten paintings, and I am under the impression that you wanted only five actually for the show. Won't you please let me know. In any event I am enclosing a typewritten list of your original selection indicating where several are at present.

I am also sending you a catalogue of the Zorach exhibition which has quite a number of reproductions, together with some loose photographs so that you may make your final selection of the actual pieces for the exhibition. Charles will send you a large group of photographic enlargements which you requested for the show. These will be sent some time next week so that you will have plenty of time to play around with them. We shall also forward our three enlargements when the exhibition here closes.

I am so sorry that you cannot see the show in its presentation here. It really looks perfectly well and the objects are magnificent.

And so, three cheers for the Kirsches.

Sincerely yours

EGH:la



## NATIONAL ACADEMY OF DESIGN

1083 FIFTH AVENUE, NEW YORK 28, N.Y.

Founded 1825

Telephone ENlight 9-4880

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Downtown Gallery  
Attention Miss Edith Halpert  
32 East 51 Street  
New York, New York

Gentlemen:

Jack Levine's name has been placed on the final ballot for voting him an Associate of the National Academy of Design. The election will be held March 21 and I am hopeful that he will be elected.

Some members do not know his work so it is advisable that arrangements be made to send two or three paintings to be exhibited at this meeting. Since Mr. Levine is abroad I am writing you in the hope that you will handle this matter directly for him.

Work should be sent to the Academy, 1083 Fifth Avenue, Tuesday, March 20 between 9 A.M. and 5 P.M. It will be returned Friday, March 23. Please notify W. S. Budworth & Sons, 424 West 52 Street, New York who will pick up and return the work. The Academy will pay transportation both ways.

We are enclosing herewith a postage-paid card for your convenience in notifying us of your plans.

Cordially yours,

LEON KROLL  
Chairman, Membership Committee

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February 12, 1961

Mr. Fritz Ehrenfest  
19806 South Moreland Boulevard  
Shaker Heights, Ohio

Dear Mr. Ehrenfest:

In accordance with your request we are changing your address on our records. I hope you will find your new home a happy one.

And of course we expect you to revolutionize Cleveland very shortly in the direction of contemporary American art of national character. We too think it is a swell idea for Cleveland to support its local artists, but feel that the museum could extend itself to a degree in embracing a more national representation, saving a little bit out of its masters fund for the work of our major Americans. Here's to you.

Sincerely yours

EGH:ja

REUBEN L. FREEMAN

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February 7, 1951

Downtown Gallery, Inc.  
32 E. 51st St.  
New York, N. Y.

Attn: Mrs. Halper

Dear Mrs. Halper:

Several years ago I purchased a painting from your gallery by Kuniyoshi. Mrs. Freeman and I are members of the Society For Contemporary American Art, which will have its Eleventh Annual Exhibition April 10th through May 6th, 1951. In connection with the Exhibition, the Society purchases for the Art Institute of Chicago, a work by an American artist with a price ceiling of \$1500. Transportation charges both ways, and insurance are paid for by the Society.

I should like to see a Kuniyoshi, Stuart Davis or John Marin painting selected for purchase. I understand these artists are represented by your gallery, and wonder if you would be interested in exhibiting the work of any of them with the condition that same may be purchased by the Society at a price to be indicated by your gallery, not to exceed \$1500.

I shall appreciate the courtesy of an early reply since there is a March 1 deadline for nominations.

Very truly yours,



223 E. Delaware Place  
Chicago 11, Illinois

rlf;rf

February 12, 1951

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
urchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Reuben L. Freeman  
223 East Delaware Place  
Chicago 11, Illinois

Dear Mr. Freeman:

Thank you for your letter.

As a coincidence, Mr. Earl Ludgin was in and selected a Kuniyoshi called "My Fate in Your Hand" for the same purpose. I wrote him subsequently advising him that the price was \$2000 net, and above the \$1500 ceiling.

Unfortunately we have no other Kuniyoshis available in the lower price category. There is one very small one at \$500 but I would not recommend it as a museum representation for obvious reasons.

The Stuart Davis situation is even more difficult since all of his recent paintings have been sold, with the exception of one small one priced at \$800, which again is not "important" enough for museum representation. However, I can certainly select something by John Marin to fill the bill and am listing the title below. Please let me know whether this meets with your approval.

And when you are next in New York I hope you will pay us a visit.

Sincerely yours

EOM/la

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Conrad 8-11-61

50.136

**CHARLES A. GREENE**  
BUSINESS ADMINISTRATION  
SUITE 403-405 BANK OF AMERICA BUILDING  
9470 SANTA MONICA BOULEVARD  
BEVERLY HILLS, CALIFORNIA

February 27, 1951

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Miss Edith Halpert  
Downtown Galleries  
New York City, N. Y.

Dear Miss Halpert:

The insurance company has requested a new appraisal showing the current value of Charles Schiller's painting "Bucks County Barn" owned by Mr. King Vidor.

Mr. Vidor suggested that you would be able to furnish me with such an appraisal, and I am enclosing herewith a self-addressed envelope for your convenience.

Yours very truly,

*George West*  
Secretary to Chas. A. Greene  
Business Manager for King W. Vidor

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2 February 1951

Mrs. Mary Cooke Swartout, Director  
The Montclair Art Museum  
South Mountain and Bloomfield Avenues  
Montclair, New Jersey

Dear Mrs. Swartout:

Mr. John Marin has been ill and Mr. John Marin, Jr. has not been at the gallery for some time. For this reason I am replying to your letter of February 13 addressed to the latter. In any case, any transaction regarding any Marin painting would necessarily clear through this gallery.

The painting in question, APPLE ORCHARD IN BLOOM, dated 1949, is at this gallery. We should be glad to give you the opportunity of taking it to Montclair on approval. If you will warn me a day or two in advance I shall have it made ready for whoever will call for it.

As you probably know, the painting is priced at \$2000.00 which, looking at it now, seems extremely fair as it is certainly a fine painting and of such a recent date. However, I believe Mrs. Greywacke misunderstood. Mr. Marin and the gallery agreed the State Museum the benefit of a 10% discount.

Sincerely yours,

Charles Alan  
Associate Director

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February 17, 1951

Dear Mr. Berkowitz: I am enclosing a copy of the original letter I sent to you on January 20th. I am enclosing a copy of the letter I sent to you on January 20th.

Mr. Murray Berkowitz had been in touch with the Frost Bros. until about a week ago. They have now moved to San Antonio, Texas. I have a copy of a letter from them to Mr. Frost, dated January 20th, 1951, in which they say that they have received the paintings and are sending them to you.

Dear Mr. Berkowitz: I am enclosing a copy of the original letter I sent to you on January 20th.

As you were advised previously, the embargo held up the shipment of the paintings for your exhibition, but Berkeley finally got them off via express early in the week. No doubt the shipment has reached you by this time.

If there is anything you would like us to do in connection with this exhibition, please do not hesitate to ask. It might be a good idea for your advertising department to send out a notice to the New York papers and to the Art Magazines, including the Art Digest, Art News and the Magazine of Art.

As an idea for a future exhibition I would like to make a suggestion. Because you are showing works of art in conjunction with your decorating department, it occurred to me that a combination exhibition would be of particular interest.

In travelling around the country I find that one of the great problems in relation to the hanging of pictures is the conflicting decoration of the home, and specifically the dramatically pattern fabrics used for upholstery and for hanging which compete with the pictures considerably. Under separate cover I am sending you a sample book of fabrics designed and created on a hand loom by Helen Kroll Kramer, who was among the first to introduce hand woven fabrics a good many years ago, and established a firm now known as Beris Kroll Fabrics. She withdrew from the firm two years ago and is working on her own. As you will see from the sample book, her taste is exquisite and her accent is entirely on quality and subtlety of color organization, rather than dramatic effect.

What I had in mind was an exhibition incorporating

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February 28, 1961

Mr. J. Jay McVicker  
621 Walnut Street  
Stillwater, Oklahoma

Dear Mr. McVicker:

During my recent visit to Topeka, Kansas, I saw a painting of yours in the exhibition.

If you have no gallery connection in New York City may I suggest that you send me several photographs of your current work which we might consider for a special group show we are tentatively planning.

As we are eager to get on with our plans shortly, I would appreciate an early reply.

Very truly yours,

E. G. Kline

*Kline*

COPY: for Mrs. Halpert

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from both artist and purchaser involved. If it cannot be  
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may be published 60 years after the date of sale.

February 6, 1951

Mr. John H. Johnson  
Editor  
Negro Digest  
1820 South Michigan Avenue  
Chicago 16 Illinois

Dear Mr. Johnson:

I was happy to learn, when I returned from vacation, that your magazine had asked permission to re-print my article on Jacob Lawrence.

When I received your issue, however, I was distressed to find that the title read "Art in An Insane Asylum". Nothing in the article was intended to imply either that Jacob Lawrence was "insane" or that Hillside Hospital is "an insane asylum". It is a hospital for the mentally ill and will only accept patients for whom at least a partial recovery is indicated and who enter it voluntarily. Lawrence himself only had mild nervous difficulties.

I am told by our Sunday Department that you agreed to pay me \$25. for the re-print rights. To date I have received no cheque from you.

Sincerely yours,

Aline B. Louchheim  
Associate Art Editor

ABL:CH

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to buy it at that time. As I recall, you told me a good many years ago that both Matisse and Leger wanted it, but you said no, it had to stay in America. It did, if you call this America - I sometimes wonder.

It was good, as it always is, to see you when I was in New York, and I appreciate very much the evening that I spent there with you and the Bywaters, and many of your illustrious artists. Sorry I was so under-the-weather. However, I guess that has to happen sometimes. It was quite nice meeting Ben Shahn - he is a truly charming and winning man. The Kuniyoshis are always among my favorite people, and I love to see the younger artists such as Ardenthal, for whom you've done so much.

Again, many thanks, Smith, and I do hope we get the Glebe fairly soon, because it would be nice to have a new gift for Lexington to announce.

Esther joins me in sending affectionate greetings.

As ever,



Donald Bear

Director

February 27, 1951

Mr. Donald Thrall  
288 Irving  
Detroit, Michigan

Dear Mr. Thrall:

*Pls. return*  
In touring around the country during the past year, I found a number of young artists whose work interest me considerably, and decided to arrange an exhibition at this gallery either during the latter part of March or the early part of April including about twenty of these artists.

As you probably know, I was on the jury of the Butler Art Institute and we awarded your painting "Entrance" first prize in the watercolor group. I should like to have this painting for the exhibition mentioned above.

Incidentally if you are connected with any New York gallery at the present time, please let me know, since we are planning a tremendous publicity campaign in connection with this exhibition and will be hampered unless the artist is really new to this territory.

Sincerely yours

EGLia

February 20<sup>th</sup> 1957

Edith Halpert

Dear Miss Halpert -

September 8<sup>th</sup> I received an answer to my letter to you in regards to our oil painting I have. It is a painting of "the Old Violin" by William Harnett. I found his name on the letter painted on the picture, I do not think it is the original but it does have the name, F. Tuckfarber Company almost hidden under the frame, it is in C. 1 condition and has a beautiful carved frame.

"The Old Violin" was bought July 16<sup>th</sup> 1887 by Charles De Rose, Cincinnati Ohio.

At the bottom of Picture,

Entered according to the Act of Congress  
in the year 1887 by the F. Tuckfarber Co  
Pub. Cincinnati, Ohio

I would like to know its value as I would like to lend it to the Art  
Institutes. Would you please write and  
tell me what your charges would be.

Thanking you very much  
Mrs Louise Rosenblum  
15 West 5<sup>th</sup>  
Franklin, Ohio

Frederthal

Feb. 1951

Dear Edith,

The inspired oilionaire paint pants, bucket and brush have been very much appreciated. They arrived when Mike was being kept in bed, were put on over pyjamas immediately, and for hours and days afterwards he very happily painted his bed. Very many thanks from both of us. It was a wonderful surprise and I tell Mike to go easy with that present, please. That's as close to Neiman-Marcus as his ma expects to get!

Now you have been to Dallas I can imagine a great many of grandfathers shaggy alpine cattle in large gold frames will be finding their way to the attic. I do wish The Word might reach Washington. I strongly suspect that here they just take the cow out and put a mirror in. I hope you have recovered from your travels by now and that your stay in Texas was a good one.

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February 26, 1961

Mr. John Coolidge  
Fogg Art Museum  
Cambridge 38, Massachusetts

Dear Mr. Coolidge:

We shall be very glad to cooperate with you in your plans for a Shahn exhibition at the Fogg Museum. As soon as Ben Shahn consults us, we shall make up a tentative list for you. No doubt he advised you that there are only three or four unsold paintings in all, and that all of them are in various exhibitions throughout the country at the present time, and at the most, one of these will be available during the period you specify. However, we have a complete list of paintings that have been sold, and I am sure that the owners will be equally glad to cooperate with you.

In referring to the letter, I find that the dates listed indicate that your exhibition will continue for a period of three months. It just occurred to me that it will not be quite as simple to obtain all the desired pictures for that long a period. However, I shall consult Ben Shahn and we can go over the list very carefully, using our judgement regarding the prospective lenders. Incidentally there are two superb Shahn's right in Boston.

Of course I am very pleased that the Fogg Museum is planning this American program, Congratulations.

Sincerely yours

EGH:la

DONALD A. SHELLEY  
BOYERTOWN, R. D. 2, PA.

February 10, 1951

Dear Mrs. Halpert,

Esther and I arrived back home safely from our most stimulating week, and hope you reached East 51st equally safely. We both enjoyed the opportunity of seeing you again and having the opportunity at leisure to talk over our mutual interests--- I guess such conventions are about the only chance with people who are as tied up as we are.

From the comments I have heard, our Friday program put Folk Art and Modern Art into the Forum very neatly and in at least a provocative manner---which after all is what is needed to wake people up these days to the larger picture against which "untutored" art must be placed in making any true evaluation. And I was very pleased to be with you, for after all, you did get me started on this subject yourself many years ago by letting me photograph your things, and even more effectively by disposing of the "Steh Auf" fraktur which has been the source of all my indiscretions since.

I must thank you also for recommending me at Milwaukee, where I hope to do you justice. Don't forget that I can use any slides you may have of the things you are lending, or of other pieces by the same artists--- I hope to be in New York next weekend, weather permitting, although if you feel you could entrust them to the mail, I might have them sooner. At any rate, any help you can give me will be most deeply appreciated.

Please write me at the above address  
when you reply.

Best wishes,

*Donald A. Shelley*

# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

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February 28, 1951

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I am terribly sorry that you had to write for the display material information. I had such good intentions of sending it to you immediately after you were here.

The material is SCRIM and comes 54" wide. The dealer here, Winter Wayne Display Service, could not tell me where you could find it in New York, since there are so many display houses there. He did say that it was pretty much a stock item and that a few telephone calls would locate it.

Bess Rugh and I are going to be in New York March 14-18. It would be nice to see you, perhaps we can.

We will be sorry to see the Folk Art leave. It is good to live with. So many of the sculpture pieces would be wonderful in a house against a stone or brick area. When we do a show of sculpture and painting in architecture, I hope we can include some again.

Yours sincerely,

*Lake Lietzke*  
(Miss) Lake Lietzke  
Curator of Industrial  
Design

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## THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. We, The Downtown Gallery, agree to purchase outright from you, and you, agree to deliver and sell to us during the year dating from 19 , a number of pictures selected from your entire production for a minimum of One Thousand Dollars (\$1,000). As a starter we are purchasing the pictures listed in the attached schedule, and for further purchases the same price scale will prevail based on the size and medium of the pictures already purchased, up to and in excess of the minimum.
2. We agree to supply frames and photographs for the pictures we purchase; we further agree to bear the expense for exhibition space on our premises, for staff, advertising, printing of catalogues; etc.; postage, mailing, and promotion. We intend to devote a specially designed gallery, called THE GROUND-FLOOR GALLERY, to the permanent exhibition of your work and that of other participants and will, when considered timely, arrange one-man shows. We will also endeavor to place your work in outside exhibitions in museums and galleries in various parts of the country, and will work toward our mutual benefit.
3. In giving us exclusive representation, you agree to pay The Downtown Gallery a commission of 33-1/3% of the selling price, mutually agreed upon, for all mural, commercial, and other commissioned work, on reproduction rights, and on any sales made directly by you. It is understood, however, that as your representative we will have first refusal in the purchase of any picture.
4. Cash awards, other than purchase prizes, will accrue wholly to you. On purchase prizes, The Downtown Gallery will retain the marked selling price, and you will receive any sum in excess. This applies to pictures we own. On those owned by you, we will receive a commission of 33-1/3% of the marked selling price, with the full balance retained by you.
5. You agree to grant us four separate options to renew this arrangement for four separate renewal periods of one year each, upon the same terms and conditions herein set forth, the first period commencing immediately upon the expiration of a year from the date of this agreement, and renewable on the same day of each subsequent year of the term. If we exercise our option, we agree to pay an increase of 10% each successive year over the price scale listed in the attached schedule.
6. These four separate options which we shall have will be considered automatically exercised unless we give you written notice on or before , of any year that we do not wish to exercise our option. It is understood, of course, that if we should ever give you notice and thereby not take up our option, we will forfeit any subsequent options which we may have.

THE DOWNTOWN GALLERY, INC.

Agreement confirmed  
as stated above:by \_\_\_\_\_  
President

# T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY    FOURTEENTH AVENUE AND ACOMA STREET    DENVER 4, COLORADO    TELEPHONE: TA 5337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

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2 January 1951

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York City 22, New York

Dear Miss Halpert:

Thank you for your letter of December 30. We are most grateful for the suggestions you offer.

On the following items the dates do not disturb us at all and we should like very much to have photographs as soon as we can:

*See info in N.Y. Nat'l. Mus.*    THE FIGUREHEAD OF CERES - may we have the size, weight and date on it?

*in N.Y. Nat'l. Mus.*    THE PAIR OF WOOD CARVINGS which were on exhibition at the National Gallery. We would like to know the size, weight and date on those, too.

*in N.Y. Nat'l. Mus.*    THE CAROUSEL FIGURE OF WHITE HORSE - size and weight please.

*in N.Y. Nat'l. Mus.*    THE WEATHERVANES - size and weight?  
Mt. Vernon, the painting with figures in foreground allegedly including General Lafayette and Stonewall Jackson. Please tell us the size, date of painting and artist, if the latter two facts are known.

We need to know the dates as nearly as possible so we will know in which section they should be placed.

Thank you again for your letter and your very real cooperation in making our coming exhibition a successful one.

Sincerely,

*Otto Karl Bach*  
Otto Karl Bach, Director

OKB/mjd



contemporary arts association  
of houston  
inc

302 Dallas Avenue  
Houston 3, Texas  
January 26, 1951

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Mrs. Edith Halpert  
The Downtown Gallery  
New York

Dear Mrs. Halpert:

Thank you for your letter of January 19. It certainly was kind of you to remember me in connection with the Arensberg collection. The day after you had mentioned it to me I wrote to Mr. Rich asking for a catalogue which came in two days ago. I have been so wrapped up in the work entailed by our Van Gogh exhibition I have not had time really to look into this catalogue. A glance is enough, however, to be quite convinced "Philadelphia got a remarkable haul": "Unto everyone that hath shall be given and he shall have abundance . . ." We have no ground for complaint, however, because we feel that our efforts are surrounded by very much kindness and cooperation.

Your help in organizing the Sheeler-Dove Exhibition and your visit down here come within this remark as well as the wonderful cooperation from various directions which has resulted in this rather impressive Van Gogh show which we shall have from February 4 to 25. Needless to say that we shall send you our catalogue as soon as it is ready. Meanwhile, we are sending you by separate mail a poster in the belief that you would be interested in seeing it and that also you would perhaps see fit to display it in your gallery.

Yours sincerely,

*John de Menil*

John de Menil  
Chairman of the Board

JdM:mf

# Coca-Cola Bottling Company of Los Angeles

STANLEY N. BARBEE  
PRESIDENT

14TH STREET AND CENTRAL AVENUE  
LOS ANGELES 21, CALIFORNIA

January 10, 1951

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert  
The Downtown Galleries  
32 East 51st Street  
New York City, New York

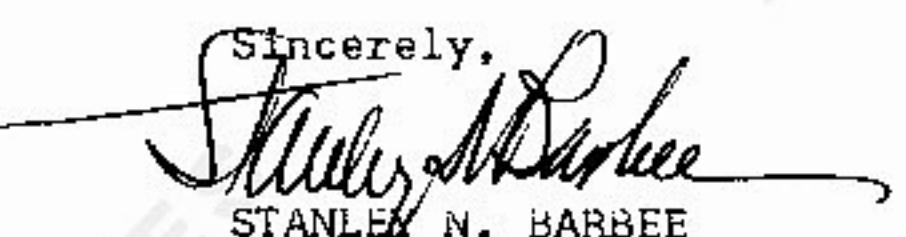
Dear Miss Halpert:

I would appreciate it if you will ask your accountant to send me a closing bill for the picture I purchased from you - "Circus Elephants" by John Marin. I would like to pay this account in full.

When you were in Beverly Hills some time ago, and visited at our house, I asked you if you thought you could sell this picture for me, and you said you thought you had a buyer for it - you asked that I send the picture on to you. Soon after your visit I expressed the picture to you personally at the gallery. Please advise me whether you have been able to make the sale -- or has the picture been "Buried" somewhere in your gallery. I ask this because I have never heard whether you received it or not.

I await your answer with great interest, and with my best wishes at all times, I remain

Sincerely,

  
STANLEY N. BARBEE

SNB:mm

January 3, 1951

Mr. Wilbur D. Peat, Director  
John Herron Art Institute  
Pennsylvania and 16th Streets  
Indianapolis, Indiana

Dear Mr. Peat:

During my visit in Youngstown, Ohio, one of the artists present mentioned that the Zerbe which you had purchased from us showed signs of scaling. This disturbs me very much and I am writing to ascertain whether this is so. Naturally we will want to have the picture repaired at our expense since it is disadvantageous both to the artist and to the museum to have a painting that is not in perfect condition.

As I recall, several of Zerbe's paintings were included in a shipment with others during one of our exceedingly long railroad strikes. Two or three of the crates evidently left out in the open and were exposed no doubt to a lengthy spell of excessive cold. As I also recall, two other paintings in encaustic, one by Zerbe and one by Aronson were affected by this exposure.

If you agree with the artist who mentioned the matter to me that the picture needs attention, will you be good enough to ship it directly to Karl Zerbe, Snake Hill Road, Belmont, Massachusetts.

Are you planning to be in New York before the end of this month? A one man exhibition of paintings produced during 1950 by John Marin is now current. It is a magnificent show. In addition to these new paintings in oil and in watercolor, we have on view in the special Marin Room a retrospective group of his work to serve as a background for the new material.

I do hope you will be here and will pay us a visit. It will be so nice to see you.

Sincerely yours

EGH:la

January 2, 1944

Mr. Doard V. Laging, Director  
University Galleries  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Laging:

I am so sorry to have missed you during your visit, but I am sure that Mr. Alan took excellent care of you and showed you the best paintings in our current collection.

Incidentally, he mentioned the fact that you were considering the loan of a Karfiol from some other source. I do not know whether you were present at the Woodstock Conference last summer which brought together artists members of Artist's Equity and a large number of Museum officials. During the panel meetings it was unanimously agreed that in the case of living artists, loans were to be arranged for exclusively in connection with paintings owned by the artists rather than by dealers or private collectors. All the museums agreed to this arrangement and have been following it through.

I am writing you this in the hope that you will make the substitution of a Karfiol belonging to the artist.

I hope your show is a great success. My very best wishes for a Very Happy New Year.

Sincerely yours

EGH:la

January 26, 1961

Dear Mr. Gantay:

I have finally dug my way out of the mail that had been waiting for me, and have taken care of half of my telephone calls. Now I am indulging myself in memories of my short, but happy life in Texas, and particularly in Fort Worth.

I cannot tell you how grateful I am to you and to Betsy for the unique hospitality and friendliness. It really was a wonderful experience. My only regret is that I cannot see more of you.

I am enclosing what started out as a "bread and butter" letter, but as usual the artist had to express himself in his own way and covered the entire letterhead. If you look very closely you will find my name emerging here and there through the paint -- something to remember me by.

When I return from my trip to Williamsburg on February 2nd, I shall write to you about some of the young artists I saw. Meanwhile, my very best regards to you and Betsy and again my sincere thanks.

Sincerely yours

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January 6, 1951

Mr. Vincent A. Hartgen, Head  
Department of Art  
University of Maine  
Orono, Maine

Dear Mr. Hartgen:

"Quite a man" is right. I wish you could see the exhibition as a unit. The paintings are superb, fresh, vibrant and - ~~so~~ young.

I hope that the Misses King will come in covering this exhibition, so that they can become well acquainted with Marin's work. As you may also know, we have recently completed a special John Marin Room on the first floor of this building. In this room we have a retrospective group of Marin's paintings and this group augments the new examples in the special show.

I am quite sure that we can arrange to send you an exhibition for the 1951-1952 schedule. I know that Marin will be glad to give his consent and we shall certainly be delighted to cooperate. If you can give me some idea of the number of paintings you plan to hang, indicating how many oils and how many watercolors you can show simultaneously, I shall check with Budworth to ascertain the price for packing, shipping and insurance. Of course it would be much cheaper if the insurance were placed on your policy. The reason that I question about the oils and watercolors is that there is a difference in the packing of paintings with glass and those without glass. Do let me hear from you shortly and I shall give you the cost information as soon as I can ascertain the facts from Budworth.

Sincerely yours

EGR:la

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January 19, 1951

Dear Mary:

Thank you for the information and for your very sweet note.

I cannot tell you how I appreciated the warmth and hospitality of the Bywater family. It was a wonderful experience for me and I appreciate everything you and Jerry did.

Under separate cover I am sending you a little memento as a slight expression of my gratitude. I am glad that I succeeded in overcoming Marin's prejudice to the autograph. ~~me~~.

Do come to New York soon and let me know well enough in advance so that we can really spend some time together.

My affectionate regards to you and Jerry.

Sincerely yours

LAW OFFICES  
**ALFRED E. JONES, JR.**  
UNIONTOWN, PA.

MAIN AND COURT STREETS  
January 12, 1951

Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Attention: Charles Alan

Dear Mr. Alan:

I have decided to keep the Lawrence painting, as you undoubtedly knew I would. I enclose herewith a check for \$100.00 to be credited to my account and we will once again start out on the long arduous debtor-creditor relationship.

I would like very much to see the Shahn painting and, of course, to know the price thereof. I presume that a tie-in sale means a liberal discount.

Very truly yours

*Alfred E. Jones, Jr.*  
Alfred E. Jones, Jr.

AEJ:RWR

Encl.

*St  
Please make all  
sums short term*

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January 9, 1961

Mr. Jerome Zipkin  
1175 Park Avenue  
New York, N. Y.

Dear Jerry:

As you gathered, upon receipt of the picture, we removed the frame from the Shahn so that you can make your own choice of the proper setting for this painting. Since you have such exquisite taste, I thought it would be much better if you selected the frame yourself. Thus I am enclosing a credit slip for \$25 to give you a wide berth for extravagance.

I am off to Texas tomorrow and the next time you see me I shall probably be in spurs and shall have an oil drill in one hand while I jingle my gold in the other.

Happy New Year.

Sincerely yours

EGHla

[1951]

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F R A N K   P E R L S   G A L L E R Y

Dear Charles -

Frank has been miserably sick with DIPHTHERIA of all things - the only man, woman, child or mouse in the entire community I mean country with the disease.

He's better now but horribly upset about your letter. Because of all the unpleasantness, quarantine, etc he neglected to tell you that the Marins + other pix are at BERKELEY. Will you call them + have them delivered to the D.G. Oh dear. I hope not having them won't too disrupting.

Frank can't even get out of bed for

January 26, 1951

Mr. E. E. MacCrone  
2625 Penobscot Building  
Detroit, Michigan

Dear Mr. MacCrone:

I am so sorry to have missed you when you called at the gallery, but I am glad that you had an opportunity to see so wide a range of paintings by John Marin.

If you would like to have the two paintings listed in your letter sent to you on approval, we shall do so upon receipt of your request. Now that you have had an opportunity to really study so large a group, I am sure that you will have no further difficulty in making a final decision when the pictures are at your own home. Just let us know when you want them shipped to you, and do send me a note before you come to New York the next time so that I can arrange not to miss your visit.

Sincerely yours

**EGH:la**

January 22, 1961

Mr. Wilbur L. Peat, Director  
The John Herron Art Institute  
Pennsylvania and Sixteenth Streets  
Indianapolis 2, Indiana

Dear Mr. Peat:

Thank you for being so prompt in shipping the painting to Zerbe. I have communicated with him so that he may be prepared for its receipt. As soon as he makes the necessary repairs the picture will be returned to you.

I am so glad that you like the Shahn and the Zerbe in your current exhibition. The Shahn is really one of his outstanding examples in our estimation, and of course I am happy that you agree with me.

It is too bad that you are missing the Marin show, but the John Marin Room is permanent and we shall always have a cross section of his work on view. And, of course, it is always a pleasure to show you any of the paintings in our stock. I hope that you will be in some time in the near future.

My best regards.

Sincerely yours

EGR:la

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THE TAFT MUSEUM

316 PIKE STREET, CINCINNATI 3, OHIO

AFFILIATED WITH THE CINCINNATI INSTITUTE OF FINE ARTS

KATHERINE HANNA, CURATOR

January 5, 1951

Mrs. Edith Gregor Halpert,  
Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter of January 2 listing the Marin paintings you have selected for our Stieglitz exhibition has arrived and I shall place the insurance as listed in your letter for the full amount at once, from wall to wall. I realize with what great care and thought has gone into your selections and I am so appreciative of your co-operation. It will be so interesting to have paintings that were shown at the Stieglitz gallery during the years that we are presenting.

The stipulations of the loans made to Museums is the difficulty that I have had to overcome in assembling this exhibition. But, the material that is coming, thanks to you, Weyhe and others who have been really interested, is exciting. I do wish that you could be here during the time the show is up.

I have not made arrangements with Budworth as yet, but shall write him immediately that you will be calling him and that he is to bill us. If you do not mind doing this, I think that a more satisfactory time can be arranged - convenient to you both.

In my letter to you written on the same as yours, I asked about O'Keeffes. This is a problem as I wrote you. So if I can, without imposing on your generosity, request a group of her early paintings, we shall make similar arrangements.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 31, 1951

Mrs. Jean L. Whitehill  
353 West 55 Street  
New York 19, N. Y.

Dear Mrs. Whitehill:

I am so sorry that I did not get an opportunity to call on you to see the Shumberg paintings. At the moment I am packing to go off on another trip, this time to Texas and will be away for about two weeks.

However, I have asked Mr. Charles Alan, my associate, to communicate with you and possibly arrange to see these pictures in my absence.

Sincerely yours

EGR/la

INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

INSTITUTE FOR SEX RESEARCH, Inc.

ALFRED C. KINSEY  
WARDELL B. POMEROY  
CLYDE E. MARTIN  
PAUL B. GERHARD  
ALICE W. FIELD

Research Associates  
and Trustees

January 18, 1951

Mr. Charles Alan  
The Downtown Gallery  
32 E. 51 Street  
New York 22, N.Y.

My dear Mr. Alan:

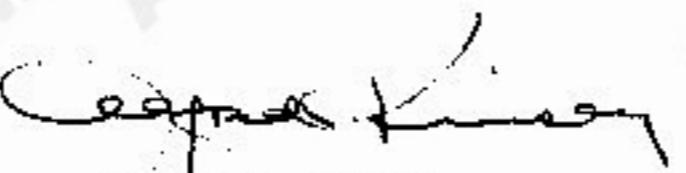
I have your letter of January 15 and the 26 photographs which were sent to us. I also have the photograph from the Fogg Museum which you had them send. Will you please thank Mrs. Halpert again, for the excellent help which she gave Mr. Martin when he was there, and for her part in getting the photos to us.

Enclosed find our check to cover your present bill. We shall be glad to have the additional photographs of material you say may come within a few weeks including the Georgia O'Keeffe paintings.

Mr. Martin finds that there are still nine items that you did not send, and which you say you could have photostated. Photostats of halftones are not good and we would be glad to pay to have these things photographed if it could be done at a reasonable expense. We have our own expert photographer here and if necessary these could wait until he came to New York and could photograph them, or if you had negatives made we could print them here, or it would be agreeable if you preferred, to have both negative and print made in New York. I append the list of missing items.

Will you tell Mrs. Halpert that I shall hope to visit your Gallery again when I get to New York.

ACK:erg  
Encl.

  
Alfred C. Kinsey  
Professor of Zoology

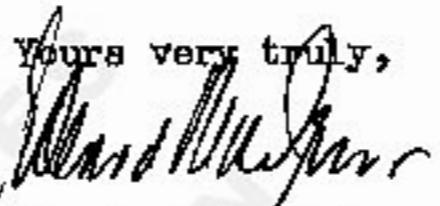
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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

to return each picture inside of two weeks, and make a reasonable deposit before shipment. In such case, might he not eventually find the picture best suited to his situation and consciously or otherwise begin to acquire a collection?

There was another matter having to do with my plans for this summer which I mentioned to Mr. Allen that lead me to pause for the moment, but more particularly my hesitation had to do with the other considerations which I have indicated to you. At any rate, further association with the work of Marin and the meeting with Mr. Allen and Mr. Marin's most agreeable son strengthens my desire to have a lot more Marins.

Yours very truly,



E. E. MacCrone

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 21, New York

# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

January 12, 1951

Mrs. Edith G. Halpert, Director  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York City, N. Y.

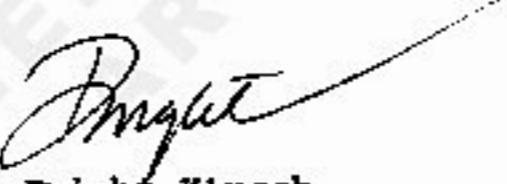
Dear Edith:

I am sorry that I did not make my last letter clear as to the date that we want the Zorachs. The plan is to have the sculpture show in the gallery adjoining the painting show on the same dates - March 27 to April 22 inclusive.

Will appreciate having you make arrangements for <sup>the</sup> ~~to have~~ photographic enlargements and would also appreciate having you send me 8 x 10 photographs soon of some of his smaller pieces which are still for sale. I made a notation on two or three of them which I saw at the League but there are probably others that might interest us.

Since all the paintings got here a little early, we are hanging the show today so I can have it ready for a talk to the A.A.U.W. tomorrow afternoon.

Sincerely yours,



Dwight Kirsch  
Director

DK;pl

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stedelijk museum

16 January 1951.

amsterdam  
paulus Potterstraat 13  
telefoon 28284  
nr. S.M. 3269/122  
bblaze

Mrs. E. Halpert  
The Downtown Gallery  
32, East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert,

In reply to your request of November 28th I am sending you enclosed the survey of the press articles you asked me for.

I am very sorry that it got ready so late, but we have been terribly busy!

With very best regards

Sincerely yours,

*Sandberg*

W. Sandberg  
Director of the Municipal Museums.

ev